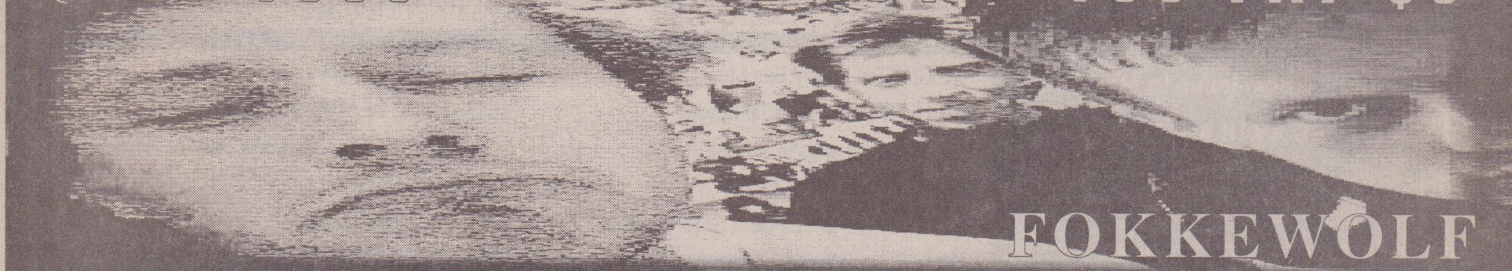
Aside, Hoppin Mad, Flesh Eating Creeps, Thee Outcasts

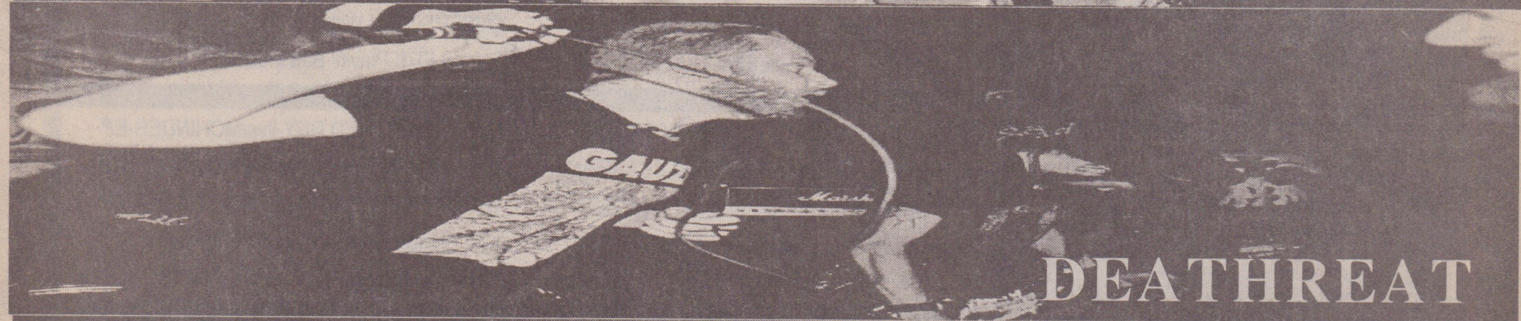
MAXIMUMROCKNROLL

JULY 1999 ISSUE 194 YOU PAY $3

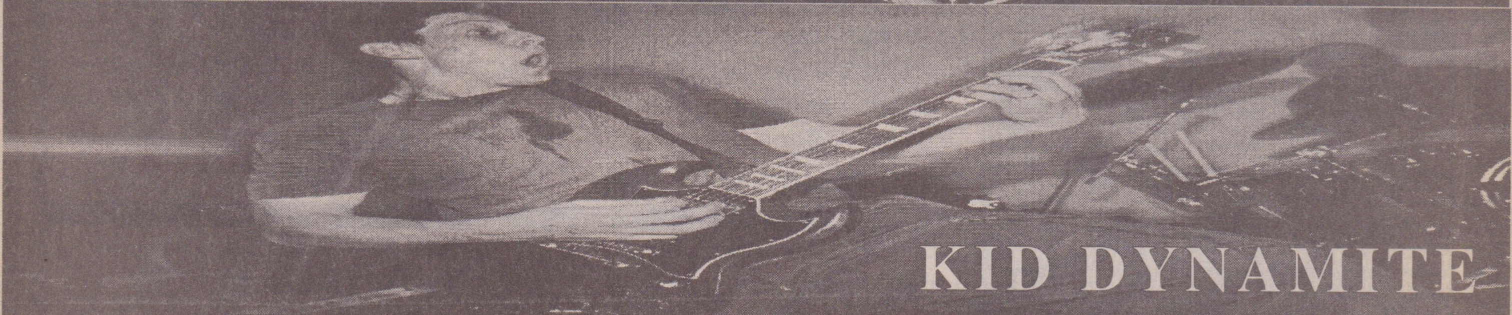


FOKKEWOLF

GOD HATES COMPUTERS



DEATHREAT



KID DYNAMITE

LAST MATCH

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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BACK ISSUES AVAILABLE:
Back issues 146, 149-151, 155-175, 177-194 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 15th of previous month– **NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

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Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Sean Sullivan

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MAXIMUMROCKNROLL
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Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

- CRUCIAL SECTION-Speed Core Thrash-EP
- S.D.S.-Past and Future-CD
- V/A-Reality #3-LP
- DEADBODIESEVERYWHERE-LP
- ARTIMUS PYLE-Family Tradition-EP
- MAINSTRIKE-No Passing Phase-LP
- WHAT HAPPENS NEXT?-W.H.N.-EP
- LIFES HALT-We Sold Our Soul-EP
- GOMORRHA-As Good As Dead-LP
- BY THE THROAT-Bought and Sold-EP

JEFF HEERMANN

- T.V. KILLERS-Playin' Bad Music Since '92-LP
- SHIFTERS-Don't Care/Cat Burglar
- THE STALIN-Stakhalin Smile-LP
- MANGES-Clean Cut Kids-EP
- HELLACOPTERS-The Devil Stole the Beat...-EP
- '68 COMEBACK-Love Always Wins-LP
- LIGHTNING BEAT-MAN-Tonight-EP
- CATHETERS-The Kids Know How To Rock-EP
- LOUDMOUTHS-Get Lit-LP
- THE STALIN-Stop Jap-LP

TOM HOPKINS

- MOHINDER-EP/INTENSITY-10"
- STALIN-both-LPs
- ARTIMUS PYLE-Family Tradition-EP
- LOUDMOUTHS-Get Lit-LP
- GOD HATES COMPUTERS-LP
- HAIL MARY/RED SCARE-split-5"
- OUTLAST-A Ramble In Passion-EP
- SHIFTERS-EP/CATHETERS-EP
- PEEPS-Ballad...-EP/BOBBYTEENS-EP
- INSULT-EP/CUTZ-Short Film

CAROLYN KEDDY

- COMPULSIVE GAMBLERS-Bluff City-LP
- SHIFTERS-Don't Care/Cat Burgular
- PLUNGERS-Let's Get Twisted-LP
- SECRET LOVERS-Run-EP
- T.V. JONES-Eskimo Pies-EP/KING BROS-Live
- LIGHTNING BEAT-Man-Tonight-EP
- BOBBYTEENS-Rock-N-Roll Show-EP
- X-RAYS-Snake River Leap-EP
- KAISERS-Twist With-CD
- T.V. KILERS-Playin' Bad Music-LP

JACQUELINE PRICHARD

- GOD HATES COMPUTERS-LP/MILLBASTARDS-45
- CATHETERS-EP/HAIL MARY/RED SCARE-split 5"
- V/A-Killed By 7" #7-EP/DEMENTIA THIRTEEN-EP
- V/A-Aggression Of Progression-LP/STRIKEOUT-EP
- MT ST HELENS-EP/PREMONITON-EP/Asphalt-zine
- BURNED UP BLED DRY-live/MOHINDER-EP
- IN REACH-EP/LIFES HALT-EP/OUTLAST-EP
- THRONES/BEHEAD THE PROPHET-split-EP
- 24th Birthday Party Of Bound Together
- WHAT HAPPENS NEXT-EP/ARTIMUS PYLE-EP

RAY LUJAN

- TURBONEGRO-Never..-LP
- LAST SUMMER-Remember-CD
- RADIOAKTIVA RAKER-LP
- L.E.S. STITCHES-LP
- SCREECHING WEASEL-Emo-LP
- DIESEL BOY-LP/CIRCLES-LP
- RACER TEN-CD/PUGET SOUND-EP
- BOBBIT-EP/TURTLEHEAD-LP
- BANANA ERECTORS-LP
- V/A-Punk Rock Disc-EP

TIMOJHEN MARK

- ARTIMUS PYLE-Family Tradition-EP
- DEADBODIESEVERYWHERE-LP
- HEALTH HAZARD/SUFFER-CD
- MOHINDER-Transient Sequences-EP
- STALIN-Sakhalin Smile-LP
- CRUCIAL SECTION-Speed Core Thrash-EP
- EHRGEIZ-CD/V/A-Reality 3-LP
- KURO-History-CD
- RUPTURE-Cunt Of God-CD
- 23RD CHAPTER-An Eden...-LP

ALLAN MCNAUGHTON

- CRUCIAL SECTION-Speed Core Thrash-EP
- INTENSITY-Bought And Sold-EP
- RADIOAKTIVA RÄKER-Tro, Inte Alle-LP
- SCREECHING WEASEL-Emo-LP
- WHAT HAPPENS NEXT?-W.H.N.-EP
- IN REACH-Sieze The Day-EP
- LIFES HALT-EP/PUGET SOUND-EP
- RED SCARE/HAIL MARY-split 5"
- STALIN-LPs/TURBONEGRO-LP
- V/A-Allan McNaughton Project-EP

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TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

THE PRODUCTS-Just Having A Laugh-EP
THE SKUDZ-Kill Whitey-EP
RED CROSS-1979-1982-EP
THE STALIN-LP
V/A-Philly Shreds-LP
VOICE OF A GENERATION-EP
THE SHIFTERS-Don't Care-EP
LOUDMOUTHS-Get Lit-LP
SIGI POP-Heja, Heja-EP
V/A-Oichestra-CD

JAH NELL

THE BOBBYTEENS-Live/SCARED OF CHAKA-Live
THE PEEPS-My Boys, My Toys-EP
GOD HATES COMPUTERS-Don't Give Up Ship-LP
RED CROSS-EP/EMO DANCE PARTY-Live
BEHEAD THE PROPHET/THRONES-split-EP
THE BOBBYTEENS-Rock-N-Roll Show-EP
THE FATAL FLYING GUILLOTEENS-EP
LE SHOK/ELECTRIC FRANKENSTEIN-split-EP
SHIT-FACED-Shall We Pogo Dance?-EP
SCREECHING WEASEL-LP/SKUDZ-EP

SEAN SULLIVAN

STALIN-both LPs/IN REACH-EP
GOD HATES COMPUTERS-Don't Give Up Ship-LP
HAIL MARY/RED SCARE-split 5"/CATHETERS-EP
WHAT HAPPENS NEXT-EP/Live
24th Birthday Party Of Bound Together
TIME IN MALTA-live/TALK IS POISON-live
MAINSTRIKE-LP/LIFES HALT-EP/OUTLAST-EP
THRONES/BEHEAD THE PROPHET-split-EP
TV JONES-EP/MOHINDER-EP/V/A-Reality 3-LP
ARTIMUS PYLE-EP/BY THE THROAT-EP

BRUCE ROEHRS

VOICE OF A GENERATION-Odd Generation-EP
CHARGE 69-CD/SHITFACED-EP
V/A-Punks Skins and Herberts Voi. 5-LP
THE BLUSTERS-EP/THE KICKERS-EP
TOM AND THE BOOT BOYS-EP
GUTTERSNIPE-EP/SKUDZ-EP
MARTENS-EP/PRESSURE POINT-CD
FUORI CONTROLLO-LP
SHOCKTROOPS-Fun and Fury-CD
V/A-Pogo and Oichestra Vol One-CD

MAX WARD

CRUCIAL SECTION-Speed Thrash-EP
ARTIMUS PYLE-EP/Live
OUTLAST-EP
STRIKE OUT-This Is...-EP
MUSTANG-CD
MAINSTRIKE-No Passing Phase-LP
JUDGEMENT DISORDERLY/HANGNAIL-split-EP
LIFES HALT-EP/Live
V/A-Reality #3-LP
PROUD YOUTH-EP

RYAN WELLS

FATAL FLYING GUILLOTINES-EP
STALIN-Both-LPs
TV KILLERS-Playin Bad-LP
TV JONES-EP
BUBBLES-Kick Someones Heart-EP
LE SHOK/ELECTRIC FRANKENSTEIN-split-EP
LOUDMOUTHS-Get Lit-LP
KISS OFFS/ANTOTONIO 3-split-EP
DEMETIA THIRTEEN-EP
BOBBYTEENS-Rock N Roll Show-EP

REMA YOUNG / KENNY KAOS

THE CATHERTERS-EP
V/A-SULTAN RECORDS-A Harem of Hits-CD
HELLACOPTERS-EP
RICHMOND SLUTS-7"
MORONICS-Girls Love-EP
RASTA KNAST-Legal Kriminal-LP
LOUDMOUTHS-Get Lit-LP
MANGES-Clean Cut Kids-EP
PEEPS SHOWS-Thy Will/Go To Hell
Dr. Frank-Show Business Is My Life-LP

ZINE TOP TEN

Asphalt
Cryptic Slaughter #10
Cutlass #4
Shark Pool #3
East Village Inky
Fracture #7
In Abandon #4
Dead Herring #3
In Effect #12
Qece #9

ZINE SHITWORKERS

Sam Atakra
Aragorn
Michelle Barnhardt
Jerry Booth
Chris Charla
Karoline Collins
Robert Collins
Jeremy Cool
Rafael DiDonato
Neale Fishback
Gardner Fusuhara
Zabet Gerber
Todd Gullion
Lance Hahn
Chris Hall
Jeff Heermann
Mikey Hopscotch
George Impulse
Carolyn Keddy
Dulcinea Loudmouth
Ray Lujan
Timojhen Mark
Jeff Mason
Mundo Murguia
Jennifer Mushnick
C. Nellie Nelson
Casey Ress
Denise Scilingo
Serena Sigona
Sparx
Sugarfoot
Max Ward
Shane White
Jeff Yih
Peter Avery
John Backstrom
Lily Boe
Enrico Cadena
Brianna Chesser
Catherine Cook
Rob Coons
Andy Darling
Mikel Delgado
Jonathan Floyd
Brian Gathy
♥Doug Grime
Katja Gussmann
Mike Hale
Harald Hartmann
Tom Hopkins
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Kenny Kaos
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Michael Lucas
Hal MacLean
Mary Jane
Tobia Jean Minckler
Allan McNaughton
Jah Nell
Donna Poole
Bruce Roehrs
Harry Sherrill
Ty Smith
Steve Spinali
Jason Valdez
Ryan Wells
Winni Wintermeyer
Rema Young

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#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950's".

#155/Apr '96. Third Degree, Russy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splach 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter $ The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Agraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, teh Business, Apocalypse Babys, Good Riddance, Russia Update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#162/Nov '96. Phanton Surfers, Candy Snatchers, The Stain, National Gaurd, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Foots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil' Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, the Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years Of Gilman".

#165/Feb'97. He's Dead Jim, Teh Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Speding & Other People's Music, Defiance, The Real MacKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys; Vou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grnad Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, Uk Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clach, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk--GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy,Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers of Punk–Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk--Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily and Lance's Holiday in the Sun,, "Pioneers of Punk--Dead Kennedy's".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk--DOA".

#189/Feb '99. Monster X, Peter and the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Records, Halfways, Hot Rod Honeys, DeRita and Sister.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers of Punk--Mechanics".

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers of Punk-- Minor Threat" Part one of Noam Chomsky's "Propaganda and Control of the Public Mind".

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Records, Willy Brown, Biotic Baking Brigade, "Pioneers of Punk--Vice Squad", Part two of Noam Chomsky's "Propaganda and Control of the Public Mind".

#193/June '99. Munster Records, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets and Part three of Noam Chomsky's "Propaganda and Control of the Public Mind".

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts, "Pioneers of Punk--Elvis Costello.

WANNA SEND US SOMETHING?!

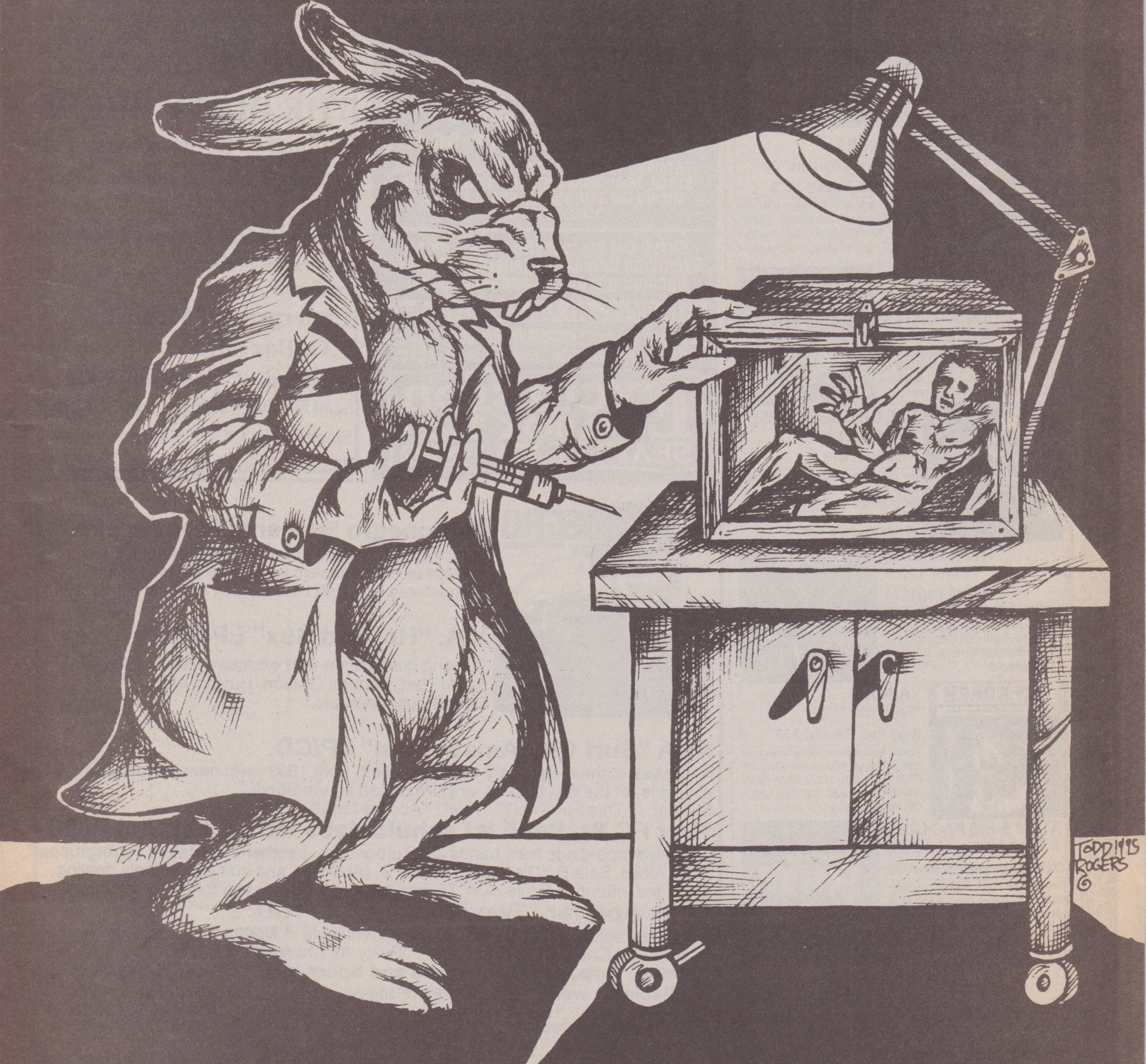
Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.


TODD 1995
ROGERS
©

Bottlenekk

THE LOCUST

Self-titled CD (GSL) 8.00

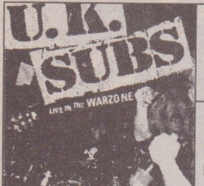
Ex-STRUGGLE, SWING KIDS, CATTLE DECAPITATION, etc. The long-awaited digital verison of their sci-fi-grind masterpiece 12"! Also includes 4 re-recorded tracks from the 7" and a brand new one. See the packaging to believe it!

DYSTOPIA

"The Aftermath" CD

(Life is Abuse) 9.00

12-track compilation of tracks from their out of print (or at least hard to find) splits with SKAVEN, SUFFERING LUNA, and WELLINGTON, plus their "Backstabber" 7". Menacing, leadweight California hardcore.



U.K. SUBS

"Live in the Warzone" CD

(Rejected, Ireland) 13.00

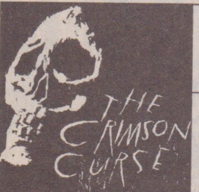
22 tracks recorded live in Belfast in March of 1998. Includes "Stranglehold", "Barbie's Dead", "New York State Police", "New Barbarians", etc. Great energy and live sound.

MINUTE MANIFESTO / SHANK

Split 7"EP (Enslaved,UK) 4.50

UK hardcore double header. MM rip through 6 tracks, comparable to ASSHOLE PARADE, CHARLES BRONSON, etc. SHANK is ex-EBOLA and SCATHA, but their heads are stuck in NEGATIVE APPROACH territory!

minute manifesto



THE CRIMSON CURSE

"Greatest Hits" CD

(Three One G) 8.00

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THE RAPTURE

"Mirror" LP/CD

(Gravity) 7.50/10.00

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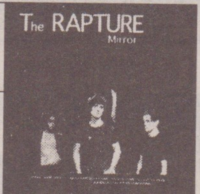

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"Reproach" 7" EP

(Ugly Pop, Canada) 3.50

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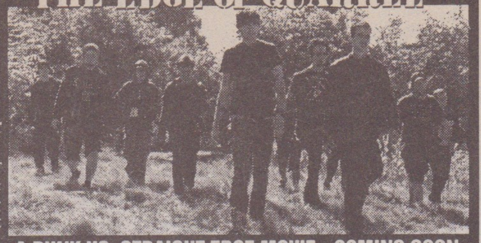

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NRA "Surf City Amsterdam" LP/CD

re-release of their legendary sold out album from 1993 with new artwork and available for the first time on vinyl.Produced by Vic Bondi Still hot: Is This For Real?", "Fuel", "Access Only"

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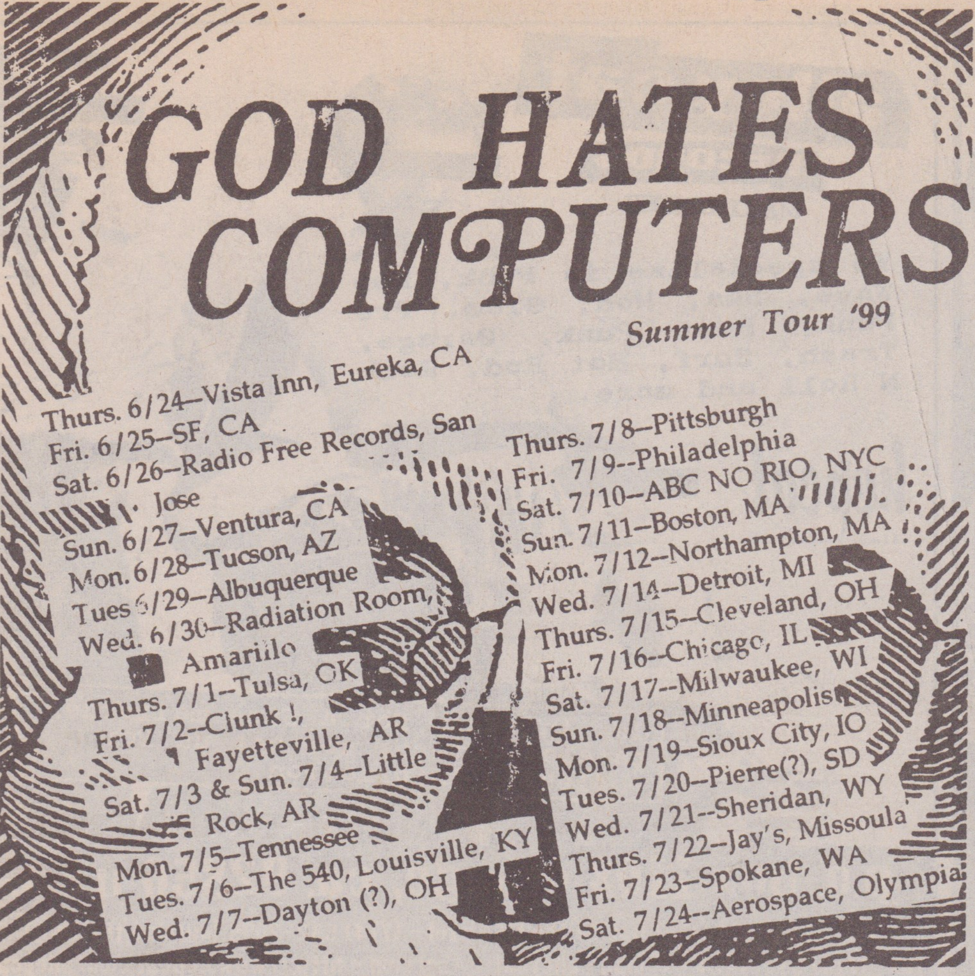

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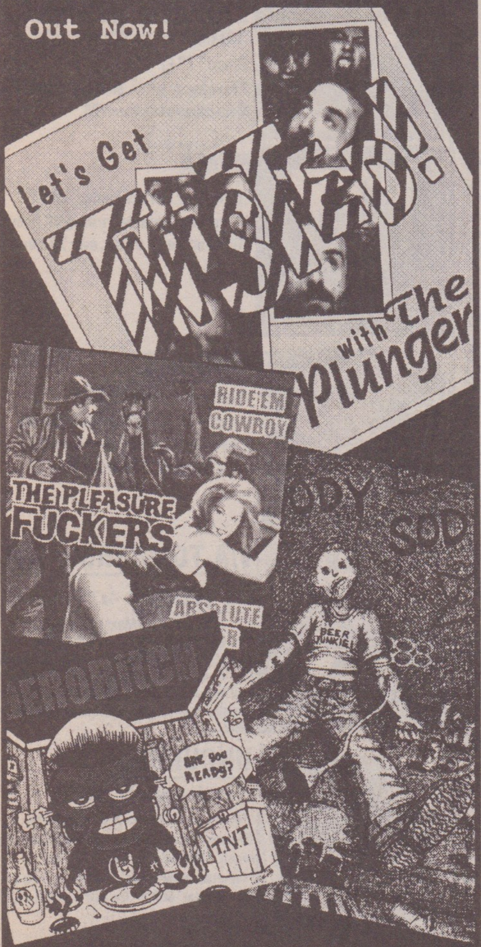

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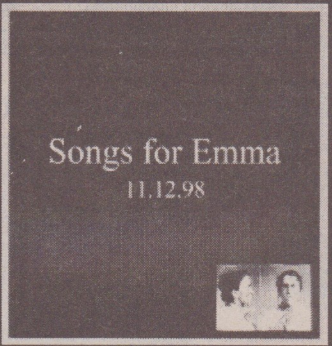

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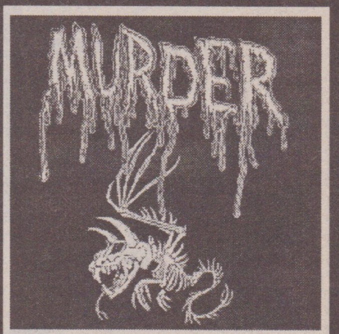

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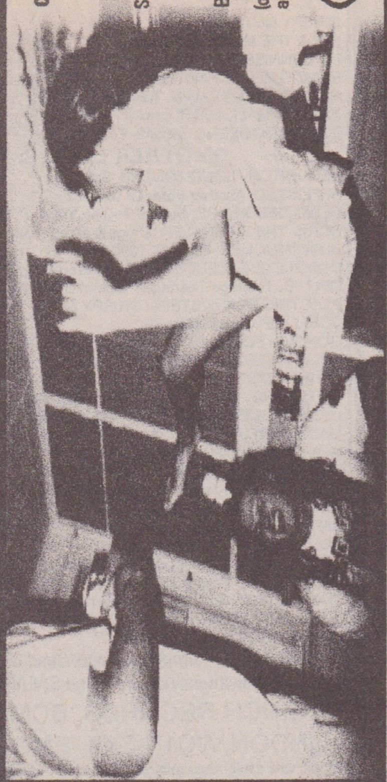

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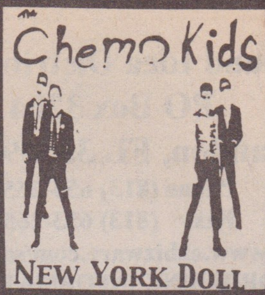

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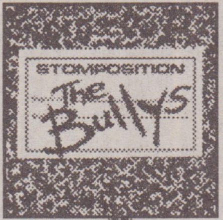

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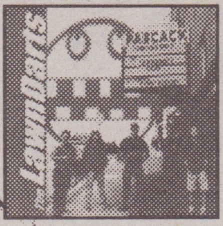

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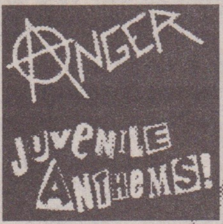

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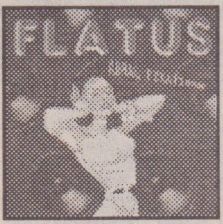

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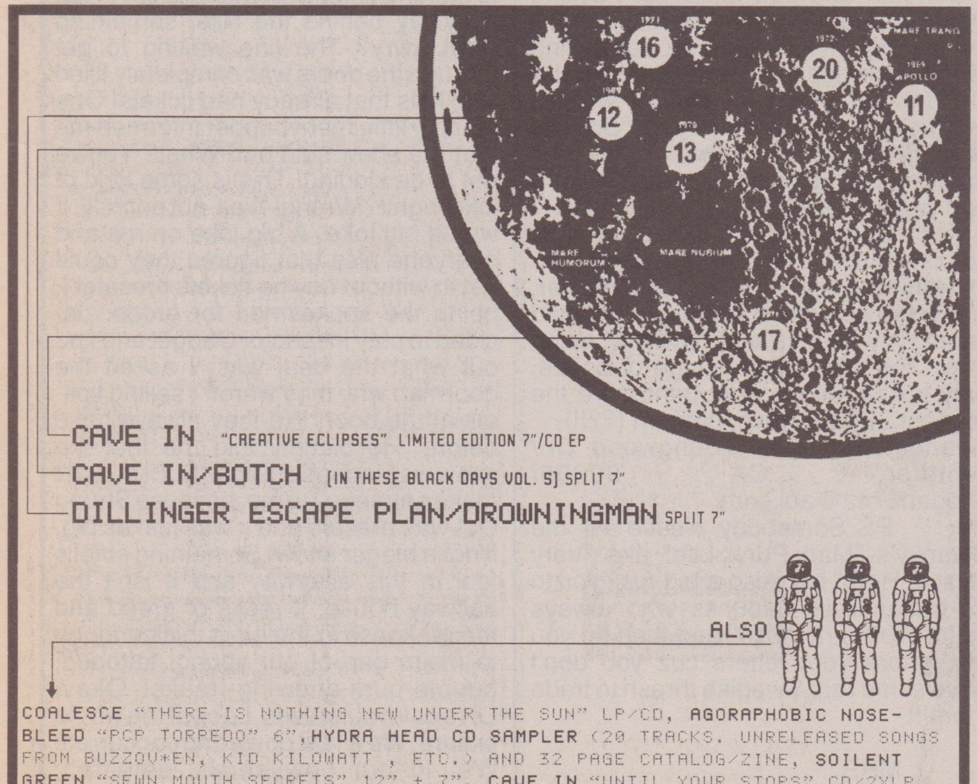

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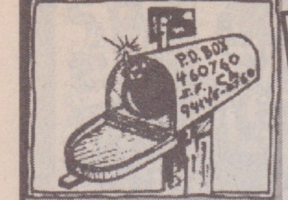

A Maximum,

Somebody please let me know that the ad for the Kill Allen Wrench CD on Devil Vision Motion Picture Company Records that ran in the May 1999 issue was an oversight. The ad read "...and let your freeloading slut girlfriend know... she better have the pussy hot and the Pabst Blue Ribbon cold." This fascist bullshit has no place in MRR.

Somebody also please let me know when a brick has been thrown through the window of the Devil Vision Motion Picture Company Records office in Riverside, California. Also, please let me know when the tires on Kill Allen Wrench's van have been slashed. I'd like to shake the hand of the righteous woman or man who administers a little justice to these fascist fucks. Signed,

Ben Interbang/ PO Box 671/ Ravenna, OH 44266

Ben,

The ad was an oversight. They had run a few previous ads which had different text, and we were lulled into complacency. I agree that they are idiots. Thanks for writing. Jeff M.

B Hey people,

Seanocide here. I just wanted to throw my two cents into a generic problem that still pisses me off. On April 2nd I attended a show with Defiance, Armistice, the Neighbors, Riffs, and Godstomper. All the bands fully rocked giving 110% in both the music and ideology. What pisses me off is this: the drunk-fuck kids playing crusty for the weekend. "Oh shit! That's such a shocking revelation!" (Sniff-sniff... is that sarcasm I smell?)

Now for the most part, all the alcoholics were fairly well behaved (except for a huge jock with a predilection for the words "fuck you," "pussy," and "bitch" who ended up atomizing Godstomper's equipment at the end of their set [too much violent dancing]). Now, sorry to start spouting off without any concrete answers to this problem, but I really want to know what the fuck is wrong with these kids (I'm assuming they're "kids" seeing as a majority of the crowd looked like they were 15-21). Hey, I was young once (I'm 26 now), and I *still love* getting hammered/ partying my ass off... but not to the point where I'm going to get fucking retarded/ pathetic and pass out in front of the club! There were a few distributors there and I had every drunk asshole reeking of bad-Magnum invading my space/ pushing on me because I wasn't flipping through the 7"s fast enough for them (*wait your fucking turn!!!* That all-so-sacred Masskontroll flexi isn't going to disappear into my hands!) Now, the actual behavior is to be expected when one is that inebriated, but what *really pissed me off* was the lack of respect for the ideology of the bands. "Yup, pogo 'til you puke but who gives a shit what the bands are emoting! *I just want to thrash!!!*" It was so inspiring to see someone like the bass player for Armistice (a female!!!) screaming the piss-raw emotion of the lyrics (without the benefit of a mic!) over the tunes, yet so heartbreaking seeing these other dickheads just cheering cuz they got their mosh on!

Something else I've noticed over the years... The people dressed most plainly tend to be the coolest/ most active without giving two shits about fashion. I lost count of all the multiple Health Hazard/ Dystopia/ Rudimentary Peni patches that I saw on 90% of the crowd. Here I am with a single patch (because I actually had a *hole in my shorts!!!*) and a white t-shirt, surrounded by a sea of black fatigues and dreadlocks, booze on the breath and bad attitudes. Fucking Paul from Godstomper was cutting deals left and right for the stuff he was selling (some from his own collection!) to the kids (and of course, everybody wanted GS t-shirts because they're "*Sooooo brutal!!!*" Nevermind some of their well thought out opinions on gang-culture and police violence!)

Sorry for this bitchfest, I'm just so pissed at this non-productive behavior within the scene. Without each other, we've got nothing. It sets me off so bad seeing my "sisters and brothers" going down the tubes in a deluge of booze, only talking about what bands are the "dopest." Peace, love, nihilism (??!!),

Seanocide/ 15289 Youngwood Dr./ Whittier, CA 90605/ shogan6742@aol.com

PS Somebody *please* sell me Swanky's "Mad Punk Life" aka "Very Best of Hero" LP. Also a big *fuck you* to all materialistic Japunks who always claim "100% *no ripoff*" and then rip you off/ ignore your letters cuz you don't have some rare Swedish thrash to trade them!!!

C MRR,

I've got a little story to tell. It's about how a local venue has and always will be corrupt to the core. And how one local band is willing to support this irreverent behavior. So huddle up all you punk rock souls. Gather around this fire of injustice and open your eyes to the wool that these asinine primates would like to place over your peepers !

Let me first start by getting through the factual information. Saturday, March 6, 1999, Lagwagon, Bouncing Souls, and All Systems Go are scheduled to play at 7:30 inside the new and improved Nile Theatre, Mesa, AZ, planet Earth. The price is a reasonable ten dollars presale and $15 at the door. Or so you would be led to believe. Now I came to find out earlier in the week that 300 tickets were given to Eastside Records to sell for the show. A handful of others were spread thinly through Vans, Slinkweeds, and Head Quarters also. The Nile since it's recent expansion is able to contain 657 maximum, without violating Mesa city fire codes, of course. However, when I was at the Strung Out show two weeks before, there were way more than 657 people. Anyone with eyes that see could tell it was packed far beyond capacity! So any rational person would think that there would be plenty of tickets to go around at the door. Provided you get there early enough or find a friend in line. We arrived a good two hours prior to starting time. But when we got to the alleyway behind the Nile, something went awry? The line waiting to get through the doors was completely filled with kids that already had tickets! One friendly little teenybopper informed me that the show sold out! What? You've got to be kidding! This is some kind of joke, right!? Wrong! Well, not entirely. It was a big joke. A big joke on me and everyone else that figured they could get in without buying tickets presale! I, being the spokesman for group, decided to play Inspector Gadget and find out what the deal was. I asked the doorman why they weren't selling tickets at the door, like they always have before. He blandly told me that the show was indeed *sold out!* But it doesn't make any sense to me, because Strung Out was presale and it was just as big, if not a bigger show. Something smells foul in this alleyway and it isn't the halfway house. It reeks of greed and the rankness in the air is thick enough to maim one of our young, tattooed, bubble-gum-chewing-freaks! Okay. Let's calm ourselves. Look at the whole picture. We all sat down and concurred. We, in our bewildered, defeated, amazement, took it all in and observed. This is what we found to be the harsh cold reality of the situation.

There's this girl, if you've ever been to the Nile for a show, you'll know

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who she is. She is about 5'6" with lame short red hair and an even lamer disgruntled look on her face. Always pretending that she's better than everyone else and always wearing that stupid black Fury 66 windbreaker! She is in some way affiliated with the Nile. How, I'm not sure? Fury 66 girl is either an owner or a promoter for the venue. She, much to our surprise, is directing some of our punk-rock patrons to these boys in the back of the line. She said "Those guys got tickets." Who are these hatchetmen? How do they have tickets to a sold out show? There's a word for these monkeys. It's, I believe, "scalper". Holy rusted metal Batman! Scalpers at a punk rock show. Now I've seen it all. As I walk over to them I notice that they have familiar faces. In fact the Indians selling tickets illegally are none other than the members of Dickie Staboner (a local punk band). Instantly I believe they'll be cool about this. I really put to much faith in people? They were not cool. They were assholes! Excuse my English. They wanted $20 a ticket! Later I heard that they were trying to sell them for as high as $40. This is absolutely ridiculous! I refuse to pay $20 to a scalper for a punk show; it goes against my mores.

Questions fill my brain in a killer bee swarm of internal rage and dismay. What is going on here? Why is the promoter/ owner of the Nile telling kids to buy tickets from scalpers? Well, isn't it blindly obvious by now? The Nile withheld these tickets in order to sell them for twice the face value, pocketing the extra cash. Leaving the kids, the bands, and anyone else unable to read in-between the lines, out in the dark. Oh, but wait a minute. We figured you out, you selfish little waifs! After speaking to Will (Cap Concerts promoter) I decided to go back over to the Dickie Clique and try to work some magic. I've got ground to stand on now, thanks to Will. Because he relayed to me that he personally told those guys to charge no more than $15 per ticket. I remember saying something like "how much for tickets"? They replied with a stern "$20 bucks". Then I began to explain, calmly at first, how Will told me otherwise. When that didn't work I just laid into them about how I knew of their nefarious plan to scam all these unknowing souls out of their money. But the straw that broke these bloody savages in two, was when I told them that I would never ever go see their silly little band again! Oh, that struck a nerve. The look in his eyes told me that I was winning this battle of wit and will. At this point I'm screaming at them. But it was a controlled scream. Loud enough to grab their attention; but muffled enough to not piss them off. After a few minutes of going round and round, I purchased four tickets for $60. I felt good but in a bad way. The whole situation left a filmy, clammy taste in my mouth. In parting, one of the members of Dickie Staboner said to me, "Hey, it's not me man, I'm just working for someone else." I knew it! Thanks, shithead, you just confirmed all my accusations to be true. What an idiot! Then, to add insult to injury, he saunters over five minutes later and gives me two free tickets. He says to me this time, "Here, give these to your pals.... And keep it quiet." Keep it quiet, huh? I don't think so! I'm in utter shock at this point. More upset now than when I was sitting on a milk crate in front of the halfway house, slamming a 40 oz. of Mickey's without tickets! Anyway, I took the two freebies and sold them for face value to the first person I saw. During the transaction I began to tell all to this youngster and his entourage. However, I must have been within earshot of the Dickie Scalper Crew. There he was again in my face telling me to "keep it quiet." I remember saying something like, "Fuck you." After giving him the ultimate send off I went inside. The madness outside was getting too repugnant for me to handle.

Well, there you have it. That' s my story. For days after this insanity, I told everyone from peers to parents. I encourage anyone who may cast eyes on this tale to tell a friend or write Fat Wreck Chords. Also, anyone who paid more than $15 for that show, I would blame Dickie Staboner for that. Needless to say, I'll never go see them again! If I can help it I'll never go to the Nile again either. But the one key phrase to take away from all of this is; "*sold out*'. The Nile sold out. They helped Dickie Staboner sell out, just like our schools, our government, and our country! But please tell me our music isn't going to be next? Music is the only thing they can't take away from us, the youth of America. Or can they...? You decide. You're the voice! Proclaim it from the mountains or lie mute and let it swallow you. Damn the Man! Save our music!
thee abstract a.k.a. John Matthew Niederkorn

John,

That story does sound extra-slimy, but not too much slimier than a $15 door in the first place. Ten bucks for three domestic bands seems pretty high to me; fifteen bucks is outrageous. The whole thing sounds way more like typical music-industry business than a punk show. (I'm not surprised to see a ska band recruited for this scam.) You'll never go to the Nile again "if you can help it?" What, are they gonna rip $15 out of your pocket and drag you through the door?

Also, using "Indian" as a synonym for "scalper" sounds racist to me. Sure, maybe scalpers (in the cut-the-top-of-your-head-off sense of the term) were almost all (north American) Indians, but it's a racist assumption to say all Indians are/ were scalpers. I'm sure you meant it in a light-hearted manner, but it's not much of a joke. Jeff M.

Dear MRR,

I have been reading your magazine off and on now for years but this is the first time I have ever been moved to write a letter and unfortunately it is not due to the best of circumstances.

Trust and honesty are two vital things that make this hardcore punk universe function properly and are two ethics that I have firmly believed in, whether in the hardcore scene or outside it. It is, however, unfortunate that certain individuals feel differently.

At the end of last year, I managed to get a job for the first time in nearly two years due to having an illness. Since I actually had a little money for the first time in ages, I decided to treat myself to some vinyl, so I responded to an advert in your mag regarding a certain Bill Gaskell of Ayden, North Carolina.

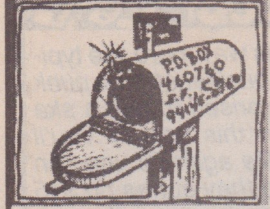
I have a special overseas phone account which is cheap to use so I decided to phone him up and he really seemed like a genuine and nice fellow so the next day I sent him a moneygram for $200 which I felt uncomfortable about but though it would be okay due to speaking with him first. I was wrong.

Once he cashed my moneygram, I never heard a word from him despite leaving dozens of messages on his answering machine. Neither did I receive any records which I had paid for.

So early on I had written this off as a con job but still tried ringing through nevertheless and finally I got through to him. He told me he'd sent the records but they must have got lost in the post, so he would send me more and for one brief moment I believed him.

That was Christmas when I last spoke to him and since then I have left more messages and received absolutely fuck all and gotten no response.

Please print this letter so other



people can be warned about this thief. I mean, $200 is over what I earn in a week so we are talking serious theft here, and if anyone has information regarding this scumbag then please write. Thanks for your time.

Mark Sandwell/ 9 Belchwood Avenue/ Preston/ Lancashire/ PR2 3TL/ UK

E

Maximumrocknroll,,

Yeah, I got the joke right after I sent that email to you... it was pretty funny. I can see why you wouldn't want MRR to be sold at Border's, because it is a fairly big chain store, but I just don't care about little details like that, you know? I don't think that it matters. MRR is a good publication, and whether one gets it from Tower or the mall it's still the same. Border's doesn't hold a gun to peoples' heads and say "You must come here." People go there because it's a good store, and if a smaller business gets snubbed in the process, that's a shame, but if it's a really good store, then it wouldn't have to worry about that. Let's say there were two restaurants on the same block, one being the Olive Garden for instance, and the other being some no name. People would go to the one with better food, not the one with the brand name. And that's how things are.

Mylo

Mylo,

The competition between big chain stores and local, independently-run businesses is not conducted on a "level playing field." The Olive Garden (which I've heard is one of the worst possible places to work), Border's, etc. have plenty of money for promotion, advertising, and underselling that smaller places don't. By being cheaper, they can basically drive businesses without huge cash reserves out of business. And once local competition is gone, there's no need for cheaper prices anymore... Not to mention the whole character issue, like do you want to eat at a place with 5,000 identical branches or a place that's one of a kind? More and more one-of-a-kind places are disappearing.

On the subject of Border's & Tower, we discussed them at our monthly meeting and decided we are gonna keep doing things the way we have been—the magazine will be available there, but we encourage you to visit your local "no name" whenever possible. Jeff M.

F

Hi,

I run a small label out in CA called Slap Happy. I've repeatedly seen a classified ad in your zine concerning this company called "diy promotions," supposedly they help you get radio airplay. So thinking that I could pawn off the task of getting airplay for my releases, I checked out their site (www.diypromotions. com). To my dismay I found that they have several plans, all of which were an attempt to rip me off. They had one plan where they would give you the contact info for 10 stations (in the region you chose) for the low price of $80.00. Another was for a listing of 1,100 radio stations across the country, that was only $435.00. Keep in mind that these fuckers only give you contact info as well as their key strategies to "get your cd played".

Well let me ruin their day and tell everyone that you can buy the CMJ radio directory for only $119.00, plus it has a lot more information than these so called diy assholes are offering, here is CMJ's web site - www.cmj.com. If you need to get a listing of stations call CMJ, not the diy promotions people. Bye,

Ted/ Slap Happy Records/ PO Box 249/ Byron, CA 94514/ USA/. http://www.surf.to/slaphappy/ e-mail: slaphappyrecords @hotmail.com

Ted,

I don't wanna endorse CMJ in these pages cuz they are really gross, like a "learn-to-hype-your-shit-like-the-big-boys" type thing. Not to mention their role in the development of "college rock," which later turned into "indie (sic) rock," as in "independently trying to cash in or sell out." So I say fuck CMJ, though on this issue I don't doubt they are a better deal (and are more accurately named) than "diy promotions." Jeff M.

G

Hello friends!!

My name is Manoel Rosas da Silva Eihlo, or "Billmor." I am Mob Ape's drummer and your new Brazilian friend. I hope so!!

I am writing this letter to start an eternal friendship as well as to know more about MRR magazine and movement.

How is the American underground scene? Here in the city that I live in, the underground scene is small, but we always have some shows with local bands, sometimes every weekend!!

Well, my band's name is Mob Ape (aggressive/ hardcore/ metal). We have recorded our debut demo called "Vitimas" (= "Victims"). You will receive it soon, may we send it to you? *[Send demos to Jason Beck/ PO Box 2584/ Conroe, TX 77305 - ed.]*

What do you think about the band's name? What do you know about Brazilian bands? Do you speak Portuguese? Well, I will be here waiting for your answer and I hope it comes soon!!

Thank you very much for your attention. I tried to write in English!! Sorry for my poor English, I hope to learn more English with these letters.

Vigorous embrace for you. A lot of peace, health, and victory. Sincerely,

Manoel Rosas da Silva Filho/ R. Roderico Toscano, 29/ Jardim Planalto/ João Pessoa - PB/ 5808 8040/ Brazil

h

Dear MRR and fellow sXe's,

I have a crisis to report, and another scene is dying because of it. You may be shocked to hear this, but the once fertile S. Eastern CT hardcore/ ska/ punk scene is dying, and near death's door.

No!! This can't be happening!

But it is, and the epicenter of the former sXe mecca is the point of crisis. The place: the Tune Inn Cafe. Let me key the situation for you...

I moved to inner city New Haven in 1996, and for a while was too scared to go to shows. (Two years, in fact!) Meanwhile, at the Tune Inn it was non-alcohol, and non-bs. They played the kind of music I would be proud of. I've only been sXe for a few months, but I've been constantly told that if I thought the scene kicked ass now, I should've seen it a year or two ago.

Damn, I hate being 17! Anyway, for the longest time, the Inn didn't serve alcohol. And no one complained, because you could go anywhere in the city for alcohol, but the Inn was the place for sXe kids to go when they couldn't go anywhere else.

Then in the middle of '98, the TI decided to serve alcohol, and generally piss off the sXe kids in town. I, myself, don't care if you drink. It's not my problem. But, many of the non-sXe kids, along with the rest, liked it better when you could go to a club and not worry about getting drunk.

So I'm caught in a quandary. All the best sXe and punk and ska bands don't come to N.H. anymore. And why? Because the Tune Inn decided to suck off the biggest leech in New Haven, Yale University. The only reason why the Tune started to serve alcohol (besides breaking up the S.E. CT sXe movement) is to appease these college kids for 4 years. Even though they have a world famous club direct in

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the heart of Yale country. That club: Toad's Place.

Help!! I can see the death of the CT sXe scene coming and I don't know what to do! I, being both African American and sXe, have a hard time, so I found a place and now it's being taken away. This is a plea to all people in the same boat as I, your humble narrator, to give me some advice on what to do.

Please send all ideas, criticism, and ranting to my address. All letters will be answered. Special emphasis on kids from the northeast. Help me, help us, just please make sure you don't just lie around and do nothing as the scene begins to crumble. Thank you. Punk-4-life,

Mark Gunther/ 65 Dwight St./ Apt. #46/ New Haven, CT 06511/ iceboy3@hotmail.com

PS If any of you have experience in running a pirate/ free/ micropower radio station, please let me know also. Free Radio New Haven is a project I'm working on, and I need help and advice from experienced people. Thanx!

MRR,

Cheers for the write-up on the new album by the Blood called "Spillage." Unfortunately the end of the address got printed wrong. The Blood is actually an old British punk/oi band from the early '80s having recorded their new album in Jan. this year. They will be touring the east coast of the states from 9th to 21st of June this year. For contacting the Blood use the following address: rab@solidinc.com. Thanx again,

Holger (on behalf of the Blood)

Dear *Maximum Rocknroll*,

I guess I owe Mike Beer City an apology. After reading that interview with the drooling imbeciles in the Bodies, Mike is looking like a genius. An American flag on stage? In a scene where that rag is used nearly exclusively by the right-wing scum, you would think people would avoid it. Not the Bodies! They even go so far as to defend it with the tired old "well, there's good and bad stuff here" line. Guess what, since the Bodies are not taking any stands against the bad stuff, a flag on stage is just giving an implied ok to the fucked up status quo in the US. The flag *is* racism, sexism, homophobia, the murder of people all over the world. So there.

And one more thing, don't confuse the ease with which a white person "can go down the street to a bar and get a drink" with some triumph of American democracy. For many people, the same walk to the bar is an invitation for harassment by the flag loving police. Love,

Sandy Roy

Dear punks,

There will be no year 2000. The end of the world will come with the very last second of December 31st, 1999. This Friday night will bring complete and instantaneous oblivion to every human on the planet—that's midnight in *your* time zone!

Now is the time to drop out of school and quit your job. Now is the time to pursue your true desires and final wishes. Don't waste the present living in the past *or* the future. It's okay to have unsafe sex and start new, unhealthy habits. You won't have to face the consequences. Withdraw all that money from the bank and charge up your parents' credit cards. You won't ever have to pay it back.

Stock up now for the huge, riotous street parties that are bound to erupt across the globe in celebration of the end. Get a gas mask and stockpile beer while you still can. Meet in the park with nothing to lose, or consider hosting an end of the world potlach and giving away all of your food, drugs, spraypaint, pick axes and AK-47s.

Expect the pigs to show up to deny the apocalypse. Business-as-usual will try to televise the spectacle, and the authorities will put extra heat on the street so people will stay inside and watch it, but this will be your last chance to fuck shit up. Will you spend your final Friday night in denial—or insurrection? Start your preparations now, and we can make this an armageddon to remember. Love + rage,

Theo Peneye/ *Heat Seeker* zine

PS Systems crash is utopian apocalypse! Everything must go! Tilt it! Go wild!

Dear MRR:

This is not a letter complaining about a bad review (though I've had my share in these pages), nor is it one of pointless whining about a band selling out. Nope. This is a call to arms. I read the interview with San Francisco's Willie Brown and the article on the pie terrorists, and had to laugh. I was watching the S.F. news here in Eureka (the town where the police are really good at torturing young women, but not so handy at catching a serial killer unless he turns himself in carrying a breast in his pocket) a few weeks back when I first saw the report on Brown's chance meeting with a pie. At the time I was hoping it would be a stone or something similar, but I guess a pie was good enough. As a matter of fact, upon thinking about it, it was actually better than a stone. (Imagine just for a moment, however, a crowd of 50-100 people stoning an elected official or CEO at a public speaking engagement. Oh the horror!)

You see, Brown and the others who have been pied (Gates, however, should've been hit with a computer) have all been publicly humiliated. I'm sure I'm not the only one laughing when some "elite" gets it. In this sense, humor is much more effective than violence. After all, it is hard to feel sympathy for someone when you're laughing at him. It's also hard for someone to control you when you're laughing in his face. I would love to see more people making fun of the "elite" at every chance possible. When I go into the local post office, there happens to be a lot of businessmen types around. I make sure to mention something about seeing Eureka's own ineffectual mayor (Nancy Fleming) at a party drunk off her ass and hitting on teenage boys, or something to that effect. You get the idea. Do whatever is in your power to humiliate those who are making our lives hell. Spread lies and rumors, spray paint messages, print fliers - just make it funny. It'll feel good, and it'll get people laughing. Besides, those in control really get pissed when you make fun of them. It's worse than attacking them physically. Don't believe me? Do it to your boss, you'll see. Sincerely,

Doug Brunell/ PO Box 713/ Eureka, CA 95502

Dear readers,

We have not been getting many letters recently. You should write some. It is easy and fun. Or send us some graphics to fill up the extra space. Whatever it takes. Jeff M.

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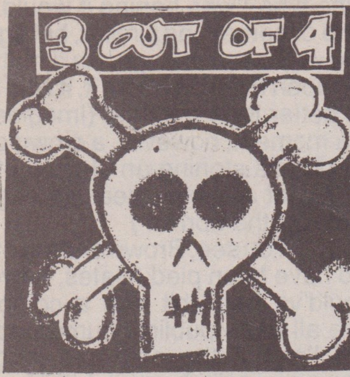

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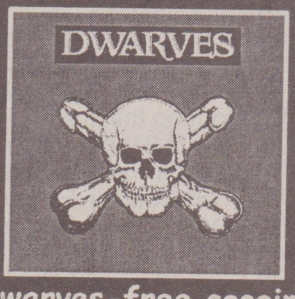

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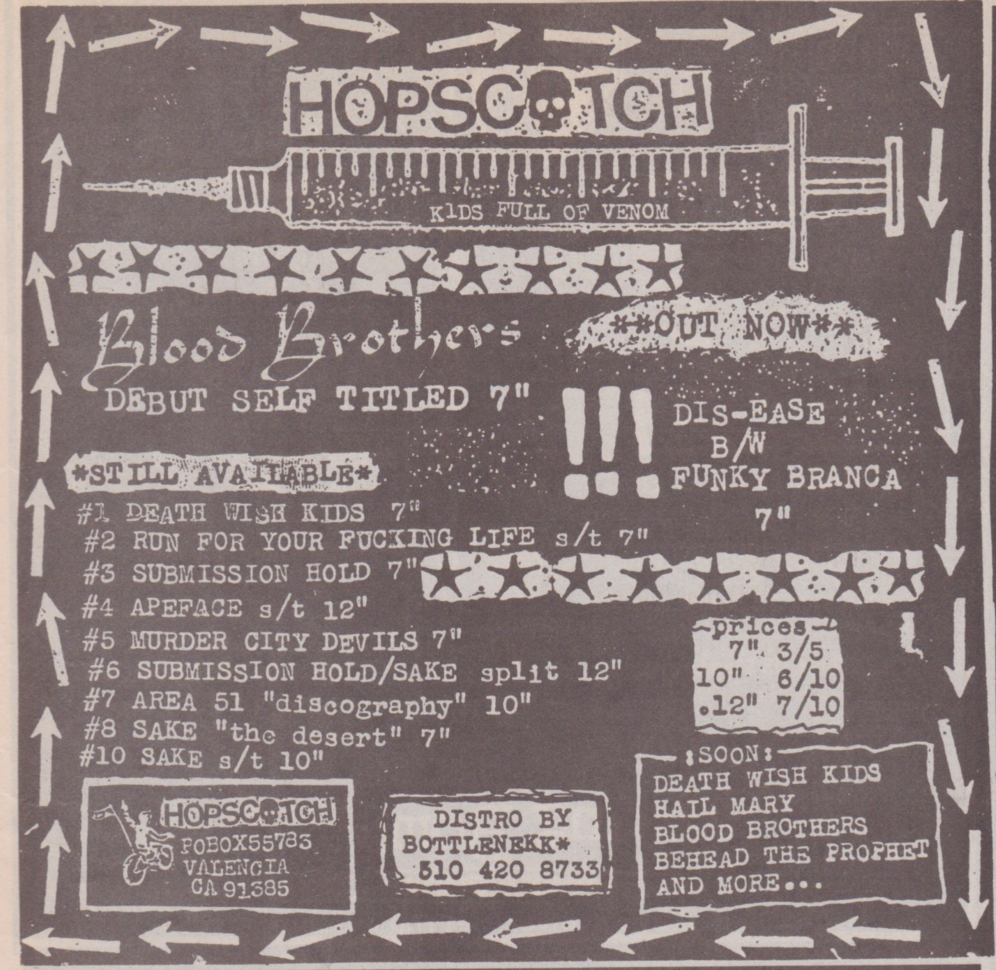

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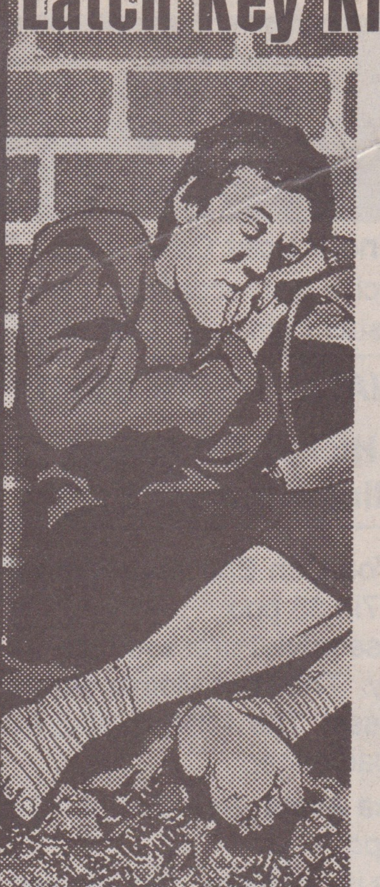

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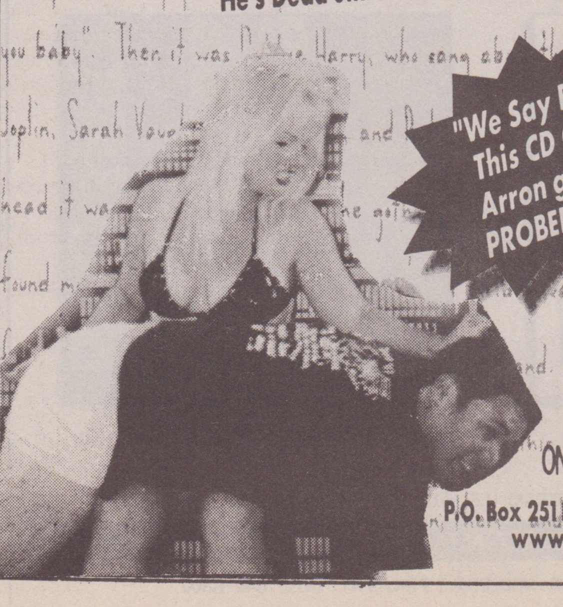

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Columns

Opinions expressed are solely those of the columnists and (thankfully) are not editorial policy.

George Tabb sez
Take my life, please!

"Freebird," I yell from the back of Manitoba's, the new bar on Avenue B owned by The Dictator's lead singer.

"I can't believe you just yelled that," says the guy seated next to me at the bar, "you should have at least asked for 'Sweet Home Alabama'".

I look at the guy. Long hair. Imported beer. What does he know.

"Freebird," I yell again, after a couple sips of my Rolling Rock.

"They won't play it, George," the guys says, "besides, you do a great version of that song with Furious George. I think you did it the last time we played together. At The Continental."

I look at the guy. I think I sort of remember him.

"You liked our version?" I ask him.

"Yeah," he says, as he drinks his foo-foo beer.

I begin to like the guy.

"Did someone yell Freebird?", asks the guy on the makeshift stage at Manitoba's. It's actually just the floor, near the other end of the bar. With two mic stands.

"Free-fucking-bird," I yell. Hell, a minute earlier, the guy was asking for requests. I see Freebird as the ultimate request. A song only real men can play.

"Okay," says the guy on the floor at the other end of the bar, "you asked for it, and we'll play it!"

Suddenly I hear those sliding guitar notes. Skynyrd's ultimate riff. I'm transported back to Florida for a few seconds. It's 1978. Actually, I was down there last year. It's still 1978.

"You asshole, now they are actually playing it!" says some Lisa Loeb looking chick seated to my other side at the bar. She has the glasses and everything.

"Hey baby," I say, "If you ever lived in Florida, you'd understand that Freebird is the epitome of the South. The rage of all rednecks. The trucker's tune."

"You're full of shit. I grew up in Nashville. Freebird sucks," she tells me.

"Oh yeah?" I say, raising one eyebrow. Why girls want to make themselves look purposely unattractive is beyond me. Behind her butt-ugly glasses this chick is pretty, like Lisa Loeb. But with the glasses, she looks like someone's granny. Maybe it's a lesbian thing. But I quickly dismiss that idea when I see her kiss her boyfriend.

"Freebird is shit," she tells me.

I look over to the long haired guy with the imported beer. He just smiles, somehow telling me, "I told you you should have yelled for 'Sweet Home Alabama'".

Suddenly some girl near the "stage" stands up and starts yelling something in my direction. The back of the bar.

"What a rack," I say to the long haired guy next to me.

He nods his head.

The girl starts to scream more and more, and waves at us.

"Ya think she's trying to get our attention?" I say to the guy.

"I dunno," he says. Musicians.

I look at her waving frantically. Maybe she's trying to say something to Lisa Loeb seated next to me. Or the chick with the pack of Camels on the bar, who's standing behind me. Or the other guy to my left.

The girl keeps waving, and I keep looking at her.

"I think she knows you," says Handsome Dick Manitoba, from behind the bar. His bar.

I give Handsome Dick the "whatever" nod and keep drinking my beer.

Actually I'm glad Richard "Handsome Dick" Manitoba opened his own bar. It gives us punk rockers a cool place to hang out. And everyone knew it was Dick's dream to have his own bar one day, and he finally did it. With class. There is a really good sounding P.A. system, a huge television, an awesome upstairs, a comfy downstairs, and most importantly, huge deer or moose antlers on the wall. Can't have a bar called Manitoba's without the antlers. Oh, those, and the pictures of the Dictators hung strategically all over the place.

The girl at the other end of the bar continues to wave as I think about how proud I am of Manitoba opening his own bar. Most punks I know at his age work on Wall Street, or are dead. Same difference.

But not Manitoba. Besides still kicking it with The Dictators, who basically coined the term "punk rock", along with The Ramones, Manitoba now has a place where everyone knows his name. They couldn't miss it. It's in bright blue neon letters in the bar's window.

Manitoba's.

And am I glad for that. Imagine if he'd called it "Handsome Dicks". Christ. Opening a bar like that on Avenue B would just be asking for a place with some real backroom action.

"Excuse me, but you sure are good looking!"

"If you think I'm good looking, have a look at my dick!"

"Wow, that's one Handsome Dick!"

Nope. Manitoba's is a much better name.

"Dude, she looks like she is going to throw something at you," says the long haired foo-foo beer drinking musician next to me.

I look at the girl who has given up waving in our direction. She now has something in her hands, and is motioning like she is gonna throw it at us.

"I think she knows you," says Lisa Loeb.

All of a sudden the girl hurls something and it flies directly toward my head. I lift my hand up like I used to see Thurman Munson do, and try my best to catch the object like the old, dead, Number 15.

Of course I miss, and it clips the long haired guy in the head before hitting the ground.

I look at the girl and she's pointing directly at me, mouthing the words, "pick it up."

The guy with the long hair does. It's a napkin.

We both open it and find nothing. Not even a note written in lipstick that says "fuck you" or "redrum".

The next thing I know the girl with the nice boobies is upon both of us, yelling that we lost the object inside the napkin.

She starts to look for whatever it is on the floor, and as she does, I can see down the back of her jeans. Nice.

"I think she knows you," says the long haired guy.

"She looks familiar," I lie back to him. She's about as familiar as he is.

"I found it George," the girl yells, as she stands up and hands me a locket type thing.

"What's this?" I ask the girl.

"It's a silver pendent with a magic crystal inside," she tells me, "and it's just for you, George. To remind you of me."

I thank her politely for the strange gift, and go back to drinking my beer.

Whatever.

"How come you never call me?" asks the girl.

"Huh?" I say to her.

"I never see you around, and you never call. When we were together you couldn't keep your hands off me," she says.

"Do I know you?" I ask the twentyish brunette with a body to die for.

"George," she says as she punches my shoulders with both hands, "It's me, Tina!"

"Tina?" I say, not knowing who in the hell "Tina" is.

"Yeah!", she says, then hugs me. Real hard. I can feel her erect nipples touch my t-shirt.

"So how have you been?" I ask her, not knowing who in the hell I'm talking too, and not really caring. As long as she hugs me again.

"Oh, okay," she says, "I've had some tough times lately, but who hasn't? Anyway, how's the band? How's Nick?"

How does she know Nick, my stepfather?

"Um, fine," I say to the pretty girl.

"Do you think he ever heard us?" she asks.

"Heard us what?" I say, playing along like I even remotely know what the hell is going on.

"Fucking," she says.

Lisa Loeb overhears this and looks at

me. The guy with the long hair misses this as he's busy talking to Manitoba.

"Fucking?" I repeat, stunned.

"Yeah, we were pretty loud in your old bedroom. I remember one time when I was really horny, I yelled really loud, and I think I heard your mom laughing."

I looked at this girl. I had to know her. Hell, I had to have slept with her. She knew about my old bedroom on West Fourth Street. About my mom and Nick. She had to be one of the dozen or so I had done that with. Well, maybe two dozen. But I don't want to brag. But which one. Tina? Shit. Didn't ring any bells.

"So what else is new with you?" I ask her, hoping she'll tip me off to some clue so my alcohol and pill soaked brain could figure out this conundrum.

"Well, since you, Wendy, and your parents saw me in that movie at The Anthology, I've done some other movie work," she explains, "In fact, I'm gonna be in a movie called Redneck Rampage this summer.

The Anthology.
On Second Avenue.
That Movie.
Wendy.
My Parents.
Tina.
Holy shit.

Tina. My old girlfriend. Well, one of them. The one that used to work at CBGB when I used did. She was so hot that all my friends went crazy over her. Eventually we broke up, for among other reasons, her blowing my guitarist.

And that night. At the Anthology. That night. It all came back to me.

***

Tina had called my house to invite my parents and me and Wendy to a screening of a movie she had a starring role in.

"What kind of movie?" I asked her. After all, it was Tina.

"Oh, a full length," she had told me, "it's about the Kennedy assassination."

"Cool," I told her.

She then told me I HAD to bring my parents and Wendy, my new girlfriend, that they'd love the movie. So I did.

Halfway through the awful art film, where they kept showing Tina as Jackie O, in the back of that car, I had told my mom that the movie wasn't very good, and perhaps we should sneak out while it was still dark in the theater.

"No George," said my mom, "Tina was nice enough to call and invite all of us, so we'll watch the whole film."

My mom was nice like that. All considerate and shit. She didn't want to hurt Tina's feelings. She had liked Tina. Thought she was a bit much for me to handle, but liked her. Even after she found out that Tina had gone down on my fellow Letch Patroller while I was away on tour with The False Prophets.

"She's young, George," my mom had told me when she saw me breaking shit around my room in a jealous rage, "and young girls do that sort of thing."

As the movie continued, the art slowly turned to bad porn. Tina started to show up in the movie naked. I put my hands over my eyes as I was nestled between my mom and Wendy. Christ, the last thing I wanted them seeing was her vagina.

"This kinda sucks," I said to both of them at one point, "Lets go!"

"I kinda like it," said Nick.

"Just like your naked 'art' books," I quipped back at him. I didn't want him seeing Tina's putang, either. My guitarist already had. And that was enough.

"George," my mom whispered to me, "I'm an adult, I can handle this kind of thing."

"But I can't," I told my mom. This had sort of happened before. My mom and Nick had taken my little brothers and I to see "Kentucky Fried Movie" when we were kids. It looked like a kiddy movie from the commercials. Once inside the theater, though, we saw bits like "Catholic High School Girls In Trouble," and that last bit where some chick fucks her boyfriend in front of some News Anchormen on television, who watch, drooling.

When the lights went on, I pretended I was asleep, as did my grandfather. I couldn't face the fact that I had watched people have sex with MY PARENTS.

And now it was worse. It wasn't only people having sex, it was Tina. And she was also pissing in a fishbowl, with the camera lens beneath it. And doing other gross things. With her vagina. And I had been in that vagina. With my fingers. With my penis. With my mouth. And my mom, Nick, and Wendy knew it.

I felt like dying.

Finally, the film ended and the lights went on. Everyone applauded, including my mom.

On the way out of the theater Tina stopped us, and asked us, innocently, what we had thought of her performance.

"You were great," said my mom, "you are truly a great actress!"

"Thanks, Barbara," said Tina, and then hugged and kissed us all good-bye.

For the next few days I couldn't even talk to my parents. And when I did, Nick made some crack about things smelling like fish belonging in fishbowls.

Ha ha.

***

"Aren't you gonna introduce me to your friend?" says Tina, as she looks at the guy with the long hair seated next to me at the bar.

I'm too stunned to say anything. I think the shock of seeing Tina, along with the night's drugs and booze had put me into a temporary coma.

"Hi," says Tina to the long haired foo-foo beer drinker, "I'm Tina".

He shakes her hand and tell her his name.

"You really should be more social, George," Tina tells me.

I nod my head in silence. I can't speak.

"Well," says Tina, "I'm going back up front to where the band is. Come talk to me later. I'll introduce you to my friends."

I nod my head, still tongue tied. Tina hugs me again, then walks away.

"Dude," says the long haired guy, "she's hot!"

I nod my head.

"Any requests?" asks the singer guy on stage into the mic.

I look at the long haired guy. Then at Lisa Loeb. She looks back at me and narrows her eyes. I raise one eyebrow.

Then I clear my throat.

"Freebird," I think I yell.

"Huh?" the guy on stage says.

"Dude," says the long haired guy next to me, "why did you just yell 'fishbowl'?"

Take My Life, Please.

Endnotes:

1. george@furious-george.com & the website is www.furious-george.com Thanks to Rat for giving us the most awesome site on the web!
2. Endangered Feces, from Queens, NY, rules. So do their pals, The Confuzed, who have a song that goes, "If you like us and you know it show us your tits, if you like us and you know it suck our dicks." Punk Rock.
3. Got new records from Sickler, The Derks, The Freeze, Skrap, The Jackie Papers, Houseboy, and much more. Oh yeah, The Jackie Papers is Chris' new band. Chris, from the almighty The Pink Lincolns. He's gone like Jame Bond now...punk rock James Bond. Oh, this record is on Stiff Pole..so get it!
4. I'm playing Zelda. I'm in the water temple. And I like it. My friend, Jonny Whoa Oh helps me once in a while. Shoot me, now.

"It's like the end of the world."
—*Stephen King, "Rage"*

If some crazy, adrenaline-addled, wannabe desperado had come into my high school cafeteria and wasted all of the football players, I would have laughed my ass off. Hell, even if a stray bullet had ricocheted off the linoleum and blasted my skull clean away, it would have been worth it just to see those scum die during the intervening fractional seconds.

I used to fantasize about such things all the time. In my dreams, I was Charles Bronson in "Death Wish"—a geeky innocent who never started a fight but was always willing to finish it. I'd wait for some thug in a varsity jacket to throw my portable form up against a locker, alternating vague, all-purpose threats and punches, and take a few hits—just enough to get me angry (here, fill in David "Hulk" Banner) and then open fire. Thanks to the shooting classes I took at Boy Scout camp, I was pretty good with guns, and I felt confident that I could take the bastard out with two shots—one to the stomach, the next to the chest. Then I'd go on a rampage, from classroom to classroom:

"Sorry, Mr. Paxton—I'm here to kill jocks. All jock scumbags, please step forward and be prepared to die, then you can all get back to your pop quiz on thermodynamics."

Several factors prevented my reveries of carnage from coming to pass. First, I didn't have access to guns. Second, I couldn't put my mom through the resulting trauma. But the main reason was, I knew that in just three, and two and then one and finally zero years, I'd be 18 years old, out of school and out of state. I'd go to college far away from my sterile all-white middle-class Republican suburb and reinvent myself at an institution where academics outranked athletics. Killing the jocks and going to prison for it would mean that once again, they'd won. They'd already beaten you up as teachers watched and laughed, dated (and punched) the hottest girls in school and wallowed in admiration at the mandatory Friday pep rallies. Turning them into victims would only mean that they'd won again.

So I waited. It helped that I got taller, and slammed my worst tormentor's head with my locker door over and over until he passed out and had to be hospitalized for his wounds. But the petty insults continued as before, the whispered "faggot"s, the vandalism of my house, the having to urinate behind shrubs because the boys room had become the school's equivalent of Fort Apache. Nonetheless, I waited, and slowly got older, and one day, I got on a bus and went away to college.

A funny thing happened. A few years later, while visiting my mom, I'm not really sure exactly when, I came out of mass and ran into Andy. "Hey, Ted, what's up with you?" he asked. I flinched instinctively, waiting for him to punch me in the face with his class ring (that was his favorite thing), but of course he didn't. His face was open, friendly; he'd obviously forgotten that he'd beat me up, terrorized me, made me fear going to school every morning. He was different. Was I?

I asked him what he was doing, just to be polite. "I found a job trimming trees," he said. I told him that I was going to college in New York, driving a taxi to make ends meet, and he seemed a little jealous, though even now I'm not sure. I didn't care if he was jealous or not. The important thing for me was that I wasn't afraid of him. My victimhood was finished.

My favorite ironic moment in the media coverage of the siege of Columbine High School in Littleton, Colorado occurred when an anchor town's local Channel 9, which was being fed nationally via CNN, barked incredulously: "Strangely, the gunmen appear to be targeting athletes!" What's strange about that?

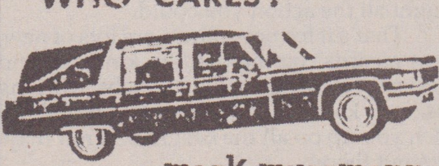
In tens of thousands of all-white suburban schools scattered across the country, the strong are beating the crap out of the weak, and the strong athletes are thanked with sparkling new stadiums and team uniforms and varsity letter jackets and overdeveloped girlfriends. The weak—the geeks, punks, skaters, freaks, brains, etc.—live at their mercy. Victims of brutish social cleansing, they exist at the whims of their bulkier fellow students in a case study of social Darwinism. Teachers and administrators run schools like wardens run prisons; the inmates are easier to control when they're divvied up by gang or clique. It's only logical that every now and then, a few of the victims, perhaps already residing on the psychological margins of normality, will snap. Tarantinoesque daydreams will become reality as young men and women are cut down by weapons of increasing power and availability.

What Eric Harris and Dylan Klebold did was stupid, evil and wrong in every possible way. But as long as we Americans continue to value the strong over the smart, so long as we ignore the complaints of the oppressed, our hierarchical jockocracy will win football games—and kids will come home in body bags.

Send stuff: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com, web: www.rall.com

IF YOU DIE and GO TO HELL

WHO CARES?



mark murrmann

Ah, my fading memory...though I mentioned it in my column last month, I was completely taken by surprise when I thumbed past a record called **Back Seat Love** Vol. 1 at Amoeba records. I had forgotten all about having written about it, forgetting the record even existed. **Backseat Love** is a comp, and hopefully the name gives it away (the name of the comp is taken from a NIKKI AND THE CORVETTES song...), yes, this comp hails itself as an "All American Punk/Power Pop" classic. Unfortunately, Ms. Corvette's work is nowhere to be found on the record, but there are 16 great songs which teeter on the fence between punk and power pop. Notables? They're almost all worthy of note, but how 'bout the "other" two NASTY FACTS songs from their *incredible* 7", the JUMPERS, the more well known ZIPPERS and TESTORS. The BEEX "(my heart goes) Beat Beat", INNOCENT, RERUNS, COLD...my gawd! Get it before you forget it!

I know you've been reading about it for a few months now, but if you ain't got the new vinyl from Mick Collins and Co., do so NOW! The SCREWS's self-titled LP is released on In The Red (naturally) and just smokes! After moving back to the Bay Area, this was one of the few records I had with me to listen to. A perfect record to be stuck with to play overandover.

On my way out to California, returning from Indiana, I scanned the radio a lot. I had tapes with me, but making the trek solo left me hungry to hear people talking. Besides, sometimes I'd pick up a good oldies station. While driving through the desert in Arizona, I heard the Dr. Demento show for the first time in my life. In tribute to Gov. Jesse Ventura's first 100 days in office, Dr. Demento played a series of wrestling-related songs. Of course, the first he played was the NOVAS' "Crusher", which Norton has recently reissued. With the windows down, going 95 miles per hour, I was doing the hammerlock, the eye gouge and the Crusher through the desert. I stayed tuned, hoping, hoping he might throw in a DICTATORS song, but of course not. Instead the Doctor (who also fairly recently did a piece on NPR about 45s...claiming they were a thing of the past, but was corrected by a letter read on air, a letter which was penned by none other than Mr. Hillsdale Record CEO, Johnny Bartlett!) played *way too many* songs from the treacherously bad WWF Wrestlemania LP. Yech! Anyway, you too can do the eye gouge and the hammerlock and the crusher now in the comfort of your very own living room without having to throw down the many dollars for the original 45. Thanks Norton!

Speaking of reissues, more and more of the old punk 7"s have been resurrected from the dead. SUICIDE SQUAD's anthemic "I Hate School" was given rebirth by the Small Axe label from Australia. I've also caught wind of the absolutely incredible ZERO BOYS "Livin' in the '80s" 7" being reissued. I don't know if it's legit or not, but fuck, IT'S ABOUT TIME!!! Deniz Tek's first Australian band, TV JONES has seen a single with two songs ("Eskimo Pies" and "Skimp the Pimp") come out on the Nomad Record label (PO Box 34829/W. Bethesda, MD 20817). Not as raucous as RADIO BIRDMAN, but good nonetheless. **Killed By 7" #7** has just arrived at the MRR compound. I haven't gotten a chance to play it yet, but it features: PURRKUR PILLNIKK (from Iceland!), the LIMPS (UK), NOLLANOLLANOLLA (FIN) and The HOAX (UK). And of course, the BORED TEENAGERS LP from Detour Records has finally hit the States! Get 'em while you can! Did you get the MC5's "Thunder Express" LP on Munster? How about any of the other *amazing* stuff they've been reissuing?

On the new band/new release court, the FEVERS look to take the lead in hothothot action. Their debut 7" on Lipstick Record tells me they're gonna be rock 'n' roll champions–if they can manage to stay together for any length of time. The CUTS have had a lot of ink spilled lately in their name. In a similar vein, keep your eyes out for the first single by the RED STARS. The name is not related to a certain political affiliation, but instead a great record label from the '70s (on which, among other things, the REAL KIDS first LP was issued).

Lots of new stuff just keeps pouring in. For that reason alone, you gotta love summer—unless you're fucking broke (like me). Having no money this month means you're missing out on the new 7" by England's DIRTY BURDS (Rapid Pulse Records). This is their third vinyl outing and is sure to steam a few bathroom mirrors. And you'll be missing the the DICTATORS' "Bloodbrothers" album has finally been reissued on vinyl. I know you've been holding out for the vinyl, right? Impossible records outta Spain did the dead. It's cool to see the DICTATORS stuff come alive again, but when is the first album gonna be resurrected??? Despite what many of you may believe, "Apocolypse Dudes" (recently reissued by Sympathy and Man's Ruin) was not TURBONEGRO's second album. Nope...it was called "Never is Forever" and after months of advertising it, Bitzcore outta Germany has finally come through with a reissue of it. Need I say more? Even if you have to make a trip down to the plasma center, this should immediately find a space in your record collection. It's a sad time to be broke indeed.

Jeff Drake of the JONESES fame recently unearthed some never-before heard stuff. The result is a 7" called "Anita Fix". I *love* the JONESES. I *love* this record. The LOOSE LIPS' single I briefly mentioned a few months ago has finally been released by TKO Records. They slow things down a touch from their previous musical outings, but still manage to keep the rock with the roll. In related SF news, the SHIFTERS have a new single out on Rip Off Records. Unlike a lot of the Rip Off stuff, this single has a cleaner sound. Some of the completely trashy stuff really works for the Rip Off bands, but I'm glad the SHIFTERS laid off of it. This record, along with a lot of the others that've been born this month give me hope for the direction of punk/rock'n'roll music.

I found a REATARDS 7" called "Get Out of Our Way" at Amoeba a few weeks ago. I wasn't sure if it was new or old–I've been pretty out of the music loop lately. When I got the new Underground Medicine update yesterday, my suspicions that it was new were proven true. More all-out rock'n'roll ass blistering delivered to you by these fellas. And speaking of getting yer ass spanked, you should check out the TIGHT BROS FROM WAY BACK WHEN LP on Kill Rock Stars. Okay get off your fucking record label snobbishness and buy it! This record is almost as rockin' as most of KRS other stuff is UNrockin'. No shit! Drop the needle and you unleash a manic rock'n'roll attach a-la the MC5 sans the long psych-jams. With titles like, "Hurricane," "Gimme Luv," Coo-Coo Ha!," and "Hayseed Rock," you have to at least try it. I've seen that another Northwest band, the CATHETERS have been described as "punk '77 meets AC/DC". They have a new 7" on Empty that I'm gonna dig into as soon as I see it.

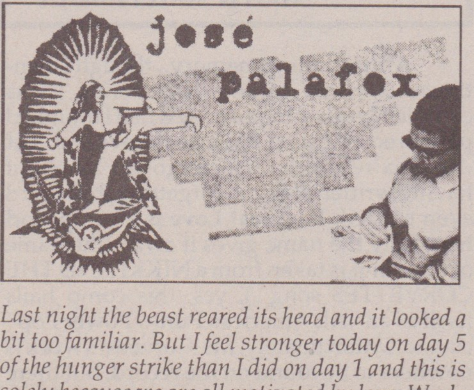
The BASEBALL FURIES unleash a 10" filled 8 ferocious songs on Flying Bomb Records (PO Box 971038/Ypsilanti, MI 48197). Hopefully you are familiar with their low-flying thunderous attack-like sound. This 10" is *not* a "more-of-the-same" bullshit that a lotta bands pull. Word has it they have an LP's worth of material recorded, waiting to find a label fine bold enough to give birth to it.

Their first few records didn't knock me over or nuthin, but I gave the SHORT FUSES LP a quick spin and now I gotta run out and buy a copy for myself! It's more melodic–but don't think they've loosened their grip on rock'n'roll. They've got the throttle pinned open from start to finish.

Also from New York, but this time from the Big Fuckin' Apple, the PLUNGERS! They top the "it's about time dept." having *finally* released an LP. As I'm sure you've guessed, it smokes in that very special NY way. None of this psuedo-tough guy bullshit. Just great fucking rock'n'roll. The end!

Ah! A chance to talk about the REAL KIDS! They're playing in San Francisco on May 30th! At the Bottom of the Hill! BE THERRREEEE! And by the time you read this, the DICTATORS will have made a romp through the jungles of the West coast. I hope you caught all the action you could.

That's it for now...there are lots of new, great records coming out, I'm kinda behind because of moving, looking for jobs, working lots...you know the routine. Next month I'll catch you up on all the best rock'n'roll mayhem out there!



Last night the beast reared its head and it looked a bit too familiar. But I feel stronger today on day 5 of the hunger strike than I did on day 1 and this is solely because we are all motivated by love. We do not hunger strike, we do not attend all night meetings, we do not drain our pockets to make fliers wondering where next months' rent will come because we hate… We struggle because we value our education and we love and cherish the youth that will come through this university. We struggle because we love and cherish people of color and value their histories

—Statement by Alison Harrington, one of six hunger strikers on May 4 after being released from jail

UC BERKELEY and the 30th Anniversary of the Third World Strike— What began as a takeover of a campus building in an effort to get the University of California at Berkeley to increase more Ethnic Studies classes, professors, funding, and autonomy, ended last night (May 7th) with the end of an 8-day hunger strike and over 100 arrests. Happy to say that, as one of the many student activists involved in this battle, I feel pretty good about the agreement reached between the University and the students that will help save the disintegrating Ethnic Studies Department at Berkeley. (Although "saving" the department is not enough, I'm still surprised that most of all our demands were met). Almost 30 years ago, the Third World Strike began on January 21, 1969 at UC Berkeley. Many students-including many from San Francisco State-were brutally beaten and arrested by police as they discouraged students from crossing picket lines. For months, classes were disrupted and business-as-usual on campus included many fights with the pigs. The University banned rallies on campus and then- California Governor Ronald Reagan declared a "state of extreme emergency." By late February, the National Guard was called onto campus. Tear gas was shot at students from helicopters and from ground troops. The Third World Liberation Front, which led the strike, called a moratorium with the strike in March after the University agreed to start Ethnic Studies programs at Berkeley. Over the last 10 years though, many budget cuts and drastic reductions have created a crisis for the Ethnic Studies Department. Earlier this year, on April 14th, 46 students were arrested (including yours truly) and charged with trespassing for taking over Barrows Hall, the campus building that houses the Ethnic Studies Department.

The occupation lasted for over 10 hours and most of the classes held in that building were canceled. It was a pretty cool atmosphere inside the building. People hung out, listened to music, read poems, ate food, and talked about the fact that we had just looked up the whole building and that pretty soon, the Man would be coming inside to arrest us. Sure enough, around 9 p.m., UC Berkeley police entered the building and started to "remove" the non-violent student protesters. Using their "pain compliance techniques," the police arrested every one who was sitting in the lobby while people from the outside were shocked to see the brutality of the cops. At least three windows were broken at this time. Six students were banned from campus for 14 days. After the arrests, the students issued a statement to Berkeley Chancellor Robert Berdahl, Provost Carol Christ (WHO THINKS SHE IS JESUS CHRIST), and to Berkeley professors and students: "In the spring semester of 1969 the Third World Liberation

Front transformed education and the University of California at Berkeley in a way that had never been done before. The strike was a form of resistance against Cal's discriminatory policies towards people of color. As of now, there are no full-time Native American Studies professors. By next year, there will be only one full-time Chicano Studies professor. Now, thirty years later we find ourselves in a state of regression. The vision and hope of those students who unselfishly put their academic careers on the line and their safety in the hands of a violent police force and administration has been shattered. Today Ethnic Studies is near extinction. The systematic decline of our programs is causing a slow and steady death of Chicano Studies, Asian American Studies, Native American Studies and Ethnic Studies." The statement also listed some of the demands of the students:

- Increasing the funding for the Ethnic Studies Department
- Hiring new tenure track professors in all of the Ethnic Studies Programs
- Ensuring the replacement of professor spots that have been vacated due to retirement or denial of tenure
- The establishment of an Ethnic Studies Research Center and a Multicultural Student Center
- That all charges (both by Student Conduct and by the city's District Attorney) be dropped against those students involved in defense of Ethnic Studies

A few days after the occupation of Barrows Hall was the annual-university sponsored "Cal Day" to welcome incoming freshman. On April 17th, students from the Third World Liberation Front (TWLF) decided to also give the new incoming freshman a welcome by interrupting the Chancellor's speech and forcing him to answer the students questions about the future of Ethnic Studies. We passed out many leaflets that ran down the main points about the struggle at Berkeley. Our flyer, "Welcome to UC Berkeley of the 21st Century," stated that compared to all other departments (in the College of Letters and Science), the Ethnic Studies Department had the smallest budget; at least eight classes were cut for next semester because one-third of the Department's budget was cut; the University has not allowed the Department to replace four empty slots; the fact that there are no full-time tenured professors in Native American Studies etc. etc. On that same day, a couple of us had the privalege to interrupt the Chancellor's speech. All-dressed up in a suit and tie, we got pass the UC police and sat to the front of the room and waited patiently for the Chancellor to speak. A few minutes later Chancellor Berdahl was forced to respond to the shouts of "Shame! Chancellor Berdahl you are responsible for the violent arrest of student's who simply wanted more Ethnic Studies classes," and "Chancellor, you claim that Ethnic Studies is a vital component of this University but, what steps will you take to ensure the survival and growth of Ethnic Studies?" The Chancellor had to cut short his speech and left after a few minutes.

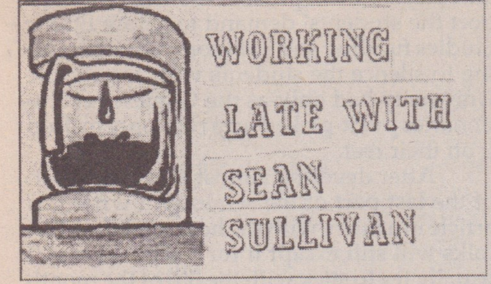
Then there was the interruption of California Governor Grey Davis' speech on April 30th. Scheduled to speak at UC Berkeley's "Charter Day," a celebration of the 131st anniversary of the University's founding, Gov. Davis was interrupted by shouts from members of the TWLF and by a huge banner that said: "Starving to defend Ethnic Studies." Referring to the six students (five from UC Berkeley and one from San Francisco State) who had just started a hunger strike the night before, six students were dragged (litterarly) outside and arrested by UC police and the Secret Service. As more students got involved on campus, the TWLF decided to camp out in front of the Chancellor's office, in front of California Hall. The University saw that many more people were camping out and realized that the hunger strikers were determined not to eat would until the administration met our demands. On May 4th, at 3 a.m. in the morning the Administration sent in the UC police to arrest everyone that was camping out near California Hall. 83 protesters were arrested that morning. For over a period of two hours police barricaded the camp site, forced out camera crews and members of the press (even after showing press credentials two of us were told leave or face arrest), handcuffed and loaded protesters on school buses. The arrests included five of the six hunger strikers who were on their fifth day of their hunger strike. After spending over 10 hours in Santa Rita Jail, some of the hunger strikers spoke at 6 p.m. demonstration in front of the Chancellor's office. Over 500 students attended the rally which, included many speakers and veteran activists from the original Third World Strike in 1969. Everything that occurred after this point could only get worst for the Administration and better for the student movement. After many days of issuing press releases and stating in interviews that the Administration would not negotiate academic issues with students "on the streets," Chancellor Berdahl was forced to meet with representatives of the TWLF and grant most of the demands that the students had originally had asked for in April. On May 7th, from 9 a.m. till about 7 p.m. student negotiators of the TWLF, Ethnic Studies faculty, and Chancellor Berdahl met in the offices of the Academic Senate and signed an agreement.

"I think we all learned here, and Chancellor Berdahl also learned, that you do not underestimate the people," said Cynthia Gomez, 21, one of the six hunger strikers (San Francisco Chronicle 5/8/99, A-15). Indeed, I think we were all surprised to see the amount of support we got from students at other campuses, faculty, staff, and community groups. From the Oakland Postal Service Union to NAACP, hundreds wrote letters to the Chancellor expressing their support for Ethnic Studies and many more organization and City Councils passed resolutions to support the students' demand for more Ethnic Studies funding and autonomy. By attempting to silence the students with arrests, the University had only-as the Chinese revolutionaries put it-picked up a rock only to drop it on their feet.

After devoting almost a whole month of the last part of the semester, I write this article in a hurry with the hope that the MRR folks will still except it for the next issue (I usually try to stick with the 5th of the month deadline). I have missed almost three weeks in most of my classes and have had to take an "incomplete" in one. I am exhausted. Overall, I'm really excited about what we have accomplished in such a short period of time. I look forward to next semester. One thing that I now realize (after a few days of rest) is that this struggle to save the Ethnic Studies Department from extinction was not just about getting more Ethnic Studies classes, more faculty of color, or even more money for the Department. It is about history itself. To know history and to make history. When I think about people like Frederick Douglass who-as a slave-had to learn how to read, how to write, how to articulate an argument, how to say no to a system of slavery that did not even permit him and many others the right read and write; I think about my own political development as an activist. I remember my first African American Studies class that I took in Community College. I remember reading about the horrible nature of something called slavery. But, I also remember about the history or resistance to that slavery. The fact that former slaves and "fugitive slaves" participated in the Underground Railroad to help free slaves really inspired me. The fact that many of the intellectual attacks (from the proponent of the anti-affirmative action Proposition 209, Ward Connerly to "liberals" like Arthur Schlesinger Jr.) are occurring at a time when, for the first time, the U.S. will have a population of mostly people of color, is no surprise. Are we, as people of color condemned to poverty and humiliation both physically and intellectually? How do we study the past in the context of the present? It seems that by attempting to silence our Ethnic Studies classes, Chancellor Berdahl also has attempted to silence the long and radical history that Ethnic Studies offers in theory and in practice. "The powerful who legitimize their privileges by heredity cultivate nostalgia," says Latin American historian Eduardo Galeano, "History is studied as if we were visiting a museum; but this collection of mummies is a swindle. They lie to us about the past as they lie to us about the present: they mask the face of reality. They force the oppressed victims to absorb an alien, desiccated, sterile memory fabricated by the oppressor, so that they will resign themselves to a life that isn't theirs as if were the only one possible."

Ps: I will try and include photos of all this (somehow) in next months' MRR issue.

Columns



AAHHH, ART SCHOOL

The picture was of a fortyish woman wearing what looked like an evening gown and a tiara, leaning over a bed and sucking the dick of a twenty something guy who was wearing a pair of cop style sunglasses and holding an obviously toy gun to her head. I was in town to see my lover's art opening, and this was the kind of imagery I was being shown.

I've seen my fair share of the underbelly of humanity though, so I wasn't too upset by it, and besides, its a private school, so at least my tax dollars weren't paying for it. "He could make more money taking these pictures for Hustler" I said to the above mentioned lover.

"That's his Mom" she says. "His Mom?"

"Yep."

Soon to be confirmed by the photographer himself, (a one time pro skater, I believe) who tells me that not only is the women in the photograph his mother, and the man in the photo her boyfriend, but that incidentally, when he was a wee lad and his dad left his mom, she would parade around in front of him naked asking him if she was sexy.

Suddenly my semi-disfunctional family seemed oh sooo normal.

EPICENTER

You gotta be careful when talking about local issues in a magazine with a world wide distribution, but I thought I should at least mention the passing away this month of a Bay Area institution. Epicenter, the all-volunteer run punk rock record store here in San Francisco, is closing its doors after nine years of loyal service.

I am of course sorry to see it go, but at least it's out of it's collective misery. Ever since the store was flooded a couple of years ago by some drunk crusty getting over-excited at a His Hero's Gone show, things just haven't been the same. A lack of long-term volunteers, the explosion of punk rock record stores in the area, and a general lack of support have all added to Epicenter's woes. I'll miss its musty old smell.

We haven't been left punkless here though. Mission Records, Howling Bull and Aquarius Records are keeping it real in the Mission, and many of my friends need to rethink the amount of time they spend in Amoeba.

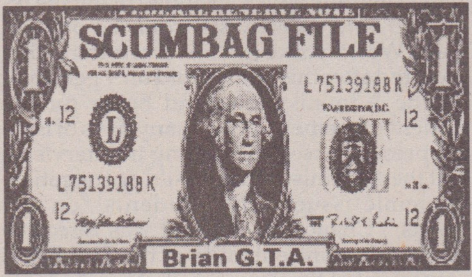
KOSOVO

Not to pull an overly self-referential Jeff Bale on your ass or anything, but I just think I should mention, that while last month I came off as being very suspicious of the claims of genocide in the Kosovo region, even someone as suspicious of the mainstream media as I cannot deny the power of the first-hand testimonies of the refugees fleeing from the area. Reports of ethnic cleansing are still unsubstantiated, and probably will remain that way for a long time to come, but while I'm sticking to my story that a bombing campaign ain't gonna change anything, I will admit that the situation there is about as horrifying as you can get.

On a related note, as I'm writing this the president is saying how sorry the American people are that we bombed the Chinese embassy. My paranoid mind finds the whole business of old maps a bit suspicious, and I've got to say that if you go with the Machiavellian idea that this bombing was anything but an accident you at least don't have to face the fact that our government is so stupid, that we used a four year old map, when I'm sure that with access to a Belgrade phone book and a Yugoslavian dictionary, I could have told you where the fucking Chinese embassy was.

Stuff You Should Pay Attention To:

1. Arwen is already mentioning this in her column, but Srini and co at Unamerican Activities are a bunch of jerks not only for "merchandising the revolution" but also for putting their dumb promo stickers all over my house when we had a show there. It's a sad day when we become obsessed with the punkers as a marketing demographic.
2. Talk Is Poison rock like hell.
3. As always, I can be reached at 1369 Haight St San Francisco, Ca 94117. seansul@mindspring.com

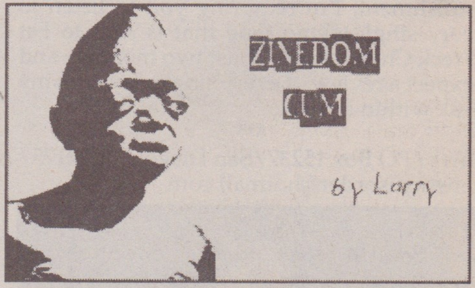


Howdy and welcome as always to the scumbag file, a place where I mainly devote my time to sharing what little tidbits about the inner workings of DIY i know with those who don't or those who need a refresher. I occasionally wonder if more than one or two people bother to even read this column, and no, I am not worried about being popular. The desire to be popular has never really been a driving force in my life, otherwise I would be writing a column about the day to day (non) happenings of my life in a most colorful (read: fictitious) way. My take on things is that there are plenty of people already writing about that stuff and not enough sharing of knowledge on how to book shows, safely pack/ship 200 LPs, master a CD, etc.. I'm not saying that I am the only one doing this and that people who write about personal stuff are all attention starved dorks, but what I am saying is that there should be much more DIY info available. I know for a fact that many of MRR's columnists have had their grimly little paws sunk deep into booking tours, setting up local shows, running mail orders, labels, distros, stores, etc. for many years, and are in double fact, quite good/knowledgeable at the aforementioned its. I also know that there are plenty of folks reading this rag right now (though probably are not one of five people total who read this column) that have lots of DIY stuff crammed within their gooey brain matter they could share with the rest of us. Who knows, someone, someday, might even thank you for it. Anyhow onto more pressing matters like making more friends. Now one of my friends once suggested that the dog eat dog ruthless nature of the music business was somewhat of a good thing because it constantly drove out the weak, only to be replaced by fresh young blood. I don't think I can totally agree with that being a good thing as it tends to discourage a lot of great and honest people running distros, labels, bands, etc. It turns many a nice person nasty and in all too many cases assures the survival of only the richest who can afford the losses and lawyers, or the dirtiest scum willing to fuck over everyone and anyone (though sometimes these sleeze were too greedy for their own good, taking too many dumps too soon in the kitchen from which they fed and thus ended anyone wanting to deal with them). I know far too many cool bands, labels, and distros that finally decided to pack it in because they had been screwed over one too many times. It has also turned too many good people bitter and hyper paranoid of even people with the best of intentions. With all of the stories I've heard and all the things I've seen firsthand, I could write one great big lousy book, a book most would not find too uplifting. I'm not talking some label or band not making it to the big time or someone finding their song on a "Killed By.../Bloodstains Across..." (though stealing tracks off of a currently in print release that the band is being paid for is incredibly fucked!!!); I am talking about distros refusing to pay for product that is owed on, labels hiding pressings of and sales from bands sometimes in the multi-thousands, bands that have been treated fairly yet still refuse to pay back the label for the extra CDs they were advanced and sold, labels/bands running up bills with honest studios, graphic artists, zines, pressing plants, etc. that they never had the intention of paying when they started, etc., etc., etc.. Lame stuff. It's this type of crap that topples many wonderful distros, zines, bands, labels, etc and not always a lack of supported interest in what they are doing. So when am I going to get the "meat", err ah jerks and quit babbling aimlessly? Glad you asked.

AND THE JERK OFF OF THE MONTH AWARD GOES TO TEMPERANCE RECORDS! Come on down Chuck and claim your trophy, ya little dick...ens. Oh boy, where do I start with this guy (and don't complain Chuck cus you had ample time to right your wrongs and received warnings that something would appear in print). So I get this call from this guy Chuck at Temperance who is extremely interested in carrying my label's titles on terms. Now this fellow comes off as friendly as a dog with a boner and seems like a nice guy. Just the same I always do my homework (unlike back when I was in school) and informed Chuck that I'll need one of his catalogs so I can call a few of the labels he carries and do an "Is He Worthy for Credit" check. Chuck says ok and I never see a catalog. Over a month later I give him a call and ask him why I never heard back from him since he seemed to have previously had a match lit under his butt to get my stuff. Hey people do forget, even me (though I'll never admit to not being perfect, har har). Chuck makes the excuse of the catalog not being printed yet for not sending it and so I ask Chuck, who is busy boasting about carrying so many labels, exactly which labels does he carry. Chuck now seems to be getting a bit nervous and his mouth goes into slo mo as he lets out a few of the biggies, E-P-I-T-A-P-H, F-A-T,...I tell him to speed it up and he continues on so slowly he's now in danger of moving in reverse. I prod him a little more and he tells me that the computer where the label list is stored is currently in use and he is a bit preoccupied with other matters. He tells me that he wants to be sure that the label names he gives me are the ones he deals with directly and promises to call me later, which is fair enough. He keeps his word to call me back, only he wants me to tell him what titles I have so he can put them in his catalog. I explain yet once again; no pass the credit check, no flippin CDs, comprende?! I don't hear back from him so I decide to start doing a bit of sniffin around myself (and anyone who knows me can attest to the fact that I've got a few too many feet of nose). The responses I get from everyone I talk to are pretty much identical, "He seems like a nice guy personally, but business wise he makes me nervous." I speak again with Chuck and tell him that now I fully understand (I was yet to understand even more) his reluctance to give a full list of labels. Chuck says that I've got him all wrong and any outstanding invoices are due to the fact that many owe him and are not paying up. This could be partially true in all fairness as I have seen folk with relatively good intentions fall prey to such situations in the past. Still this is no excuse to avoid people and not start paying eventually without pulling the old "Checks in the Mail" scam. I let Chuck know that if we are to do anything it will have be better than the advance check I "can cash in 30 days" and agree to send him a GTA Catalog. Later that day before I get a chance to mail it, I get a call from my buddy Al at Know Records. The first words out of his mouth are "Do you know anything about this guy Chuck from Temperance Records, cus he owes me and won;t pay up!?!" (Geez Louise, it's getting better by the minute.) Before mailing I write in the catalog that by coincidence there happens to be a guy named Chuck from Temperance avoiding my bud Al and it's a good way to get on my bad side. To make a long story short that was several months ago and some talk but no action from Chuck to fulfill his promise to Al of Know Records to send a check and returns. Al had shipped two orders: one for $388.75 on May 1st of '98 and one for $390.00 on July 7th of '98. Al has placed no less than 15 phone calls and faxes now and suspects that it's sometimes just Chuck saying "Chuck's not in" when he calls. A friend of Al's, Jon from Vegas Records, also called me to complain of similar treatment. Jon shipped an order for $741.50 on 11-23-98. 4 faxes, 2 e-mails, 5 calls to Chuck and a promise of a check and returns from Chuck has yielded nada. Also of interest is that Igby, another friend of Al and a bunch of other people I know, use to have a store called On the Edge Records a few years ago. Igby told me that in '96 he prepaid an order with Chuck for somewhere in the neighborhood of $1,000.00 and received about half the order immediately. It took around 6 months to get the rest of the order and a couple extra Temperance titles thrown in for free, during which time Igby repeatedly tried contacting Chuck and was more often than not avoided. Now is the time where I will leave it up to the reader to decide whether Chuck is a bit inept at running a distro; purposely not planning on paying; or a combination of the two. Oh and Chuck, I hope you aren't the kinda guy who plans on now trying to get even with the people who lodged these complaints on you, as you wouldn't want to win this award again next month or something worse. Don't bother to contact me either, the only action I want to see is you meeting your obligations. You were warned and you asked for it, a Toyota size pain in the ass.

I was going to get into this old scam where either the distro does under before paying the label or purchases the label's overstock at below normal prices, then sells it to another distro and eventually it makes it back to the label as a return at the regular price. Labels should always make sure that between sales and returns you're not getting a larger total than the total press. More on this at a later date.

On the band front: The Joneses of Hollywood have a new packaged 7" EP called "Anita Fix". Now this group goes way back to the olden days of social punk when they were kickin' out (and still are) their own brand of Johnny Thunders goes to the beach junkie punk n roll, a sound many are currently trying to ape but a vibe few can muster. As to why they are now going by the Joneses of Hollywood instead of the Joneses I'm guessing is because some other band can't possibly rock as hard is currently laying claim to that name. For a copy of five contact Cabeza de Tornado Records, 203 1/2 Acacia, Huntington Beach, CA 92648 or e-mail at cabezadetornado@hotmail.com or better yet if you live near one of the best record stores in the free world, imprisoned world, or otherwise, Vinyl Solution should always have a copy amongst tons of other goodies at 18822 Beach Blvd. #104, Huntington Beach, CA 92648. Phone (714) 963-1819 cus some stud that works there put it out. Also cool is the new Freeze CD titled "One False Move" on Dr. Strange Records, P.O. Box 7000-117, Alta-Loma, CA 91701, (Dr. Strange also has a cool punk shop as well). On this release the Freeze take anyone complaining about there not being any new original and crazy punk groups anymore had better be there when Tongue, out of L.A., C.A. hits your hometown sometime in the future and grab their CD on Cannibal City Records. It's time to blow this popcicle stand, direct comments and bribes to Brian-GTA, 501 W. Glenoaks Blvd. Ste 313, Glendale, CA 91202, USA.



Publishing a zine takes a lot of time. Not only do you have to write, but you have to transcribe interviews from tape, answer mail, layout, worry about distribution and try to keep your sanity. Publishing a zine was supposed to be fun, but, man, it sure is a lot of work. That's why I want to thank Vanessa at Fat Wreck Chords for going out of her way to send me, not one, but two interviews with Me First and the Gimme Gimmes, in her words, "...already typed, transcribed and polished up for your printing pleasures." All I have to do is re-type the interviews, lay it out and send it off to the printer.

Yeah, right.

Let me first explain why you shouldn't print these interviews. First off, I do my own interviews, thank you. Secondly, why would you want an unsolicited interview? Think about it, the reason why most zines publish band interviews is so they can personally meet the band members, either in person or by phone. If you really do like Me First and the Gimme Gimmes, why not talk to them yourself? Remember those three initials? D-I-Y. Here's the phone number to Fat Wreck Chords - (415) 284-1790. Ask for Vanessa and tell her which one of the Fat bands you want to interview and she'll take care of you. It's her job. You don't need to print packaged interviews.

But the most important reason not to print either of those interviews is there's a good probability that the exact same interview will appear in a couple of other zines? She probably mailed copies to 200 different

Columns

zines. I'd like to add that if you're printing unsolicited interviews, it's a safe bet that your zine already sucks.

I'm kinda disappointed that Fat Wreck Chords would actually send out those interviews. It's not like they don't know what's up. And the way I look at it, sending out interviews for print is like taking advantage of retarded kids. They don't even realize they're being taken advantage of - and they thank you for making them look stupid. They should know that they only people who would print an interview that was sent out as part of a mass mailing will be kids who don't understand the basic mechanics of zine publishing. Any established zine probably tossed the interviews in the trash as soon as they received them.

So it's up to me to take Vanessa to task for trying to pull this stunt. Vanessa, as your punishment, I'm requiring you to listen to every single demo tape that is sent to Fat Wreck Chords for the past two months - and I expect a review of every single demo on my desk within a week.

***

Larry/PO Box 15237/San Diego, CA 92175/
geneticdisorder@hotmail.com

Brian Zero
IMAGINE THAT

Tick tock, tick tock! The count is on, the watch is winding down. Are you scared yet? TICK TOCK! Ten, nine, eight, seven, six...The count is on. We're screeching for the year 2000. Are you scared yet? Five, four...The four horsemen are drawing nearer. Every newspaper is talking about it. What's gonna happen next? Is god going to appear in the clouds? Is this the end? Is this reality? Y2K hysteria, films about nature destroying humankind, are we getting close to the end? Probably not, but we're in for some heavy changes. We've virtually guaranteed it, if by nothing else, through our collective belief that something big is about to happen, a belief which I'm going to add to now. Yes, that's right, this time out I'm going to talk about the end of it all; that is to say, the end of the first two thousand years of the western calendar—whoopee!

To begin with, *Time* magazine is going to soon announce their pick for the "person of the century." Who will it be? Will it be President Kennedy? Will it be the pope? Will it be Mother Theresa? Will it be Princess Diana? Will it be Daffy Duck, Fred Flinstone, or Betty Crocker? We can be sure that a quality magazine such as *Time* will do their best to objectively make the choice for the rest of us dumb clods.

One might think that with all the energy spent on demonizing him, Hitler would be the obvious choice. He is unlikely to be picked, however. After all, who wants to end the century on a bad note. Instead, it will probably be someone along the lines of Gandhi or Albert Einstein. Perhaps *Time* will do something really snuggable and collectively name us all as the person of the century. Wouldn't that be swell? In the same spirit of fun, I would like to throw out my own picks for various things which best summarize the last hundred years.

First off, I'll blaze through the "person of the century" category by choosing my mother for her struggle to raise two children while in poverty. Way to go, mom! Coming in second was Kermit the frog for singing the world changing "Rainbow" song in the original *Muppet Movie*.

Next comes my choice for "technological gadget of the century." In this regard, I wanted to pick something which highlights our relationship with the devices we create, a relationship which can best be described as lacking foresight. With such a condition in mind, I found myself confronted with many objects to choose from. Would it be the airplane? Would it be the atom bomb? Would it be the personal computer, the fax machine, or the pager?

Here's a hint: people are using it all around you, oblivious to the damage they're doing. It's a device of complete isolation which separates us from our surroundings. What am I talking about? If you guessed the automobile, then you're close but not on target. While the device in question is used frequently by car drivers, it's left the roads and taken to the sidewalks, parks, stores or anywhere else it can be carried: it's the cellular phone.

Is it true they cause cancer from their use of microwaves? Will they lead to further accidents on the roads, as logic suggests? Will they lead to even more questionable technological gadgets, like wireless headsets? Who knows? Who's asking? Who cares? The cellular phone has been dumped upon humanity, and it's general acceptance is clear proof of our ongoing status as technological numskulls.

Instead of surrendering progress to wisdom, we have surrendered it to the profit motive. As such we wander as cripples into uncharted grounds, grasping at new machines, entirely ignorant to what they do to us as primates. One amusing, if shocking, story about cellular phones recently came from Australia, where using one while driving is now illegal. Most of those who were cited for this offense turned out to be using fake cell phones. They might as well have been holding bananas.

The cell phone is being sold as necessary along sociological grounds, an extension of clothing, a fashion symbol. For those who actually use one, the relationship becomes quite different. They become examples of first generation cyborgs, combinations of flesh and machine, the precursors of techno flesh mutations to come. But there is still hope for some cellular phone users. There is hope that they can be brought back to reality. For this reason, it's constructive to challenge them. After all, they've lost the ability to challenge themselves. Walk up to a cell phone user on a street and talk very loud to a friend. Sit next to one in a cafe' and do the same. Start singing a song; there is much you can do. Hopefully they'll get angry enough to say something like, "can't you see I'm on the phone here," and they'll realize the absurdity of their situation.

In the category of "the most appropriate statement of the twentieth century" my award goes to Joseph Goebbels, Hitler's minister of propaganda, for his "if you tell a lie loud enough and long enough it becomes the truth" speech. As a matter of fact this ought to be the motto for every bit of mainstream media in this society. Wouldn't it be nice to see this on the cover of the *New York Times* instead of the old "All the news fit to print" motto? At least in the case of Joseph Goebbels he was honest about lying. How much can the same be said for those who are running this society?

My pick for piece of art that underscores this century is none other than Joseph Conrad's *Heart of Darkness*, and it's film equivalent, *Apocalypse Now*. Both concentrate on the trauma of what happens when the rational, linear man comes face to face with the fact that humanity is neither; both deal with the fact that we are a tribal being locked in anti-tribal patterns. The resulting conflict tears apart those who can not reach a synthesis between the two extremes, creating a situation where our minds are clear, but our souls are mad. In both pieces of art, this conflict is presented in the form of a company man who enters the jungle while the jungle enters him, and the horror of his discovery. This is the same discovery that is currently causing us so much harm; and it will result in us either finding balance or eliminating the equation of humanity all together.

Oh well, those are my choices. Now on to something really fun: predictions. In our society there are two separate groups of people who forecast the future: "psychics" and "analysts." Both groups rely on compiling information and then hurling their hit and miss guesses at the great dart board of life. Analysts are usually consulted for magazines like *Time*, whereas psychics are consulted for magazines like *People*. Remarkably, both groups tend to be equally accurate. So with this in mind, I've decided to consult my magic eight ball and my mini library and come up with a couple of good guesses about the years to follow.

To begin with, there will be a major earthquake in California in the next couple of years which will either strike Los Angeles or the Bay Area. It will cause 20,000 immediate fatalities, and injure hundreds of thousands more. Most importantly, it will cripple both the the state's economy as well as that of the US, causing nearly a trillion dollars in damage.

Furthermore, it will be followed by even harsher environmental conditions than have been hitting us over the past ten years. California will become a complete disaster zone, and nothing short of a miracle will remedy the problem. This will lead to economic depression for the US, the likes of which has never been felt in this country.

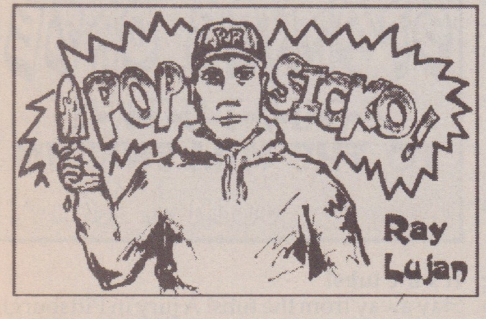
North Korea will announce to the world that they have the bomb. No surprise here, I suppose. Heightened security in the region will be minimal due to renewed hostilities between the US and Russia, which will have drifted towards creating a pro-Slavic empire, dedicated to mystical principals centered around the Czar and the Eastern Orthodox church. At the same time, nationalistic sentiments will rise drastically throughout Europe as world markets tumble. Most notably, these sentiments will rise in France, which will form stronger ties to Russia, attacking the influx of Americana into their culture.

As to Y2K, I don't know. I plan on being in Prague on New Year's Eve, 1999. The next day, perhaps there will be power outages. Certainly, the computer glitches will disrupt life to some extent, but to what extent is questionable. Just where the Y2K fear is coming from, and why the newspapers are covering it so much seems highly suspect. After all, the market is dependent upon faith, and mainstream media is the catalyst for that faith. So perhaps we're seeing an attempt to orchestrate crash. If so, this would follow the arguments put forward by people such as David Kroker in his book Data Trash.

As for punk, well that's another story. I don't want to even go in that direction or to talk about what might happen fifty years from now. Why? Because I still have hope that we as a species will beat the odds, will set ourselves apart from obvious predictions one can make by reading about and observing our folly. We have to take a step that moves us from the control of cynicism and misanthropy; this is the step that we will hopefully take as the page is turned on yet another calendar, Western or otherwise.

Keep the faith!

If you're interested in corresponding with me, or finding out more about the philosophy of Structural Idealism, I can be reached at PO Box 4842, Santa Rosa, CA. 95402. You can also E-mail me at Brizero@aol.com.



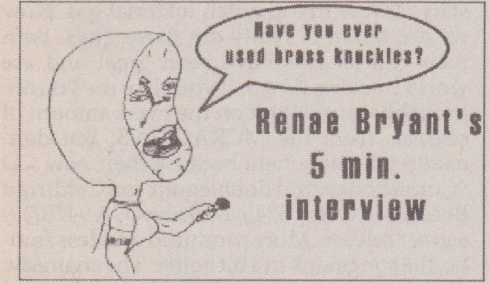
OK so I didn't do my column last month due to time restrictions so I'm gonna get to what I can get to here. It's gonna be real heavy on the pop punk with little vinyl and no reissues or oldie bands.

Broken Rekids (PO Box 460402, San Francisco, CA 94146) has a couple new releases well worth a mention. First up is the WATER CLOSET "Time Is Cool" CD. A post Sprocket Wheel combo with the addition of a girl singer. A blazing pop punk release from this Japanese band with great boy-girl vocal play. Almost out of control at times but the screaming/singing vocals hold it together. Imagine Poly Styrene doing back up vocals in Walker. A great full length. Also on Broken is the new ME FIRST "Supertouchyfeely" CD. Their least punk release, this full length is quite varied. A little less of that amateur charm and a bit more of tight chops. A good release that could have come out in the college rock hey days of the 80's. Joan Jett? Go Go's? Typically strong production from Kevin Army too. Another strong release is the LIMP "Guitarded" CD on Honest Don's (PO Box 192027, San Francisco, 94119). These guys have always toed the punk line and they finally cut loose in the pop direction which suits them just fine. I'm still hearing hits from these guys in a crossover way. If Blink and No Use For A Name can do it so can these guys. A good pop release. The RECEIVERS "Words And Music" CD on Wingnut (1442A Walnut St. #59, Berkeley, CA 94709) is great old punk with melody. No not studded leather jacket punk. More like the baggy thrift store suit punk of the Boys and the Vibrators. Their last 7" was right on and this is pretty on too. Quickly becoming one of the Bay Area's best bands. Especially recording wise. The 30 LINCOLN "Avanti" CD on Johanns Face (PO Box 479164, Chicago, IL 60647) is cool raw new wave rock-n-roll that moves. Think Rocket From The Crypt mixed with early Elvis Costello with a dash of Fugazi vocals. I know it's crazy but it works. Check it out.

The GAMITS "This Is My Boomstick" CD on To The Left Records (914 Pleasant St., Boulder, CO 80302) is the guy vocal version of the Fastbacks without the metal leads. These guys don't have much out but everything I've heard is great. Only six songs here as a full length is near. The UNKNOWN "Still Unknown" CD on Jiffi Pop (PO Box 110361, Cleveland, OH 44111) is Beatnik Termites and Descendents type pop punk which cleared the punk rock bar this time around and made the regular review section. Second mention, at least, on popsicko territory though. Good quirky stuff. In a similar vein is the SCARIES "Over You" CD on Fab Del Ray (PO Box 1174, Huntington, WV 25714). Very All and Fiendz like. Pop punk with strong pop melodies, harmonies, and songs about love and shit. This is one tight pop release for the pop die hards. Sounds great on first listen and gets better with repeated listenings. OK two words TRAVIS CUT. Yes the band I can't mention enough (and you fuckin' know I try) has a new full length CD "Seventh Inning Stretch" on Karma, 45-17 45th St. #1R, Sunnyside, NY 11104). UK's pop punk masters do it again in top notch fashion with a Jags cover to boot. Raving about these guys is getting old but life is rough I suppose. A great UK band! The BONADUCES "The Democracy Of Sleep" CD on Endearing Records ($11 ppd., PO Box 69009, WPG. MB., R3P 2G9, Canada) moves this band into the repeat category here too. These guys have great indie meets emo meets pop punk type stuff. The guitar of Samiam and the vocals of Superchunk. That's quite a start. Throw in top notch material too. Now we are talkin'. I really dig these guys. Both their full lengths have been great and are worth tracking down. If your like me you are probably burned out on the mass amount of releases from the MCRACKINS. But definately take note here because their new CD "Comicbooks And Bubblegum" on Coldfront Records (PO Box 8345, Berkeley, CA 94707) is a great release. More produced and less frantic, the songs sink in a bit better. The chainsaw effect is gone but it's effectiveness lightened around the two hundred song mark anyways. I gave this a serious listen and I was pretty surprised. HOT WATER MUSIC have a new live CD "Live At The Hardback" on No Idea (PO Box 14636, Gainsville, FL 32604). Not being a fan of live discs since they are usually sub-par versions of previously released songs with applause so you know the band is good. But this is the great HOT WATER MUSIC! A lot of my favorites are excluded here but I think a three disc live LP would be a bit much for most. A cool Leatherface cover is here though. A band they'll be touring with come late May in the billing of the year.

Now for some pure punk rock. The HENRY FIAT'S OPEN SORE "Idiotia Hyperactive" CD on Repo Records (no address on this import from Sweden which I do know is real far away) is awesome in your face punk somewhere in between the Dwarves and Turbonegro. Short songs too. The scum just keeps coming at you. Just shy of hardcore, a fun record for sure. The BONECRUSHER "Working For Nothing" CD on Hostage Records (7826 Seaglen Dr., Huntington Beach, CA 92648) is good brit punk via Southern Cal. US Bombs, Utters, 1979 UK if you know what I mean. These guys have a pretty kick ass full length here with anthem after anthem and not one song about beer. With a $6 list price this is the bargain of the month. Still hoping to see them live one day before they lose this power which seems to be the trend. The BOMBSHELL ROCKS "Street Art Gallery" CD on Sidekick Records (Ostra Nobelatan 9, 703 61 Orebro, Sweden) is full on Rancid first two LP's stuff. Speedy great anthems with all the guitar hooks and the sing-a-long background vocals. A newer band that really kicks it in gear from the get go. Strong catchy punk. Also in the Rancid vein is the NO ONE'S VICTIM "On A Thin Line" CD on Cyclone Records (24 Pheasant Run, Merrimack, NH 03054). I dug their last single and this holds up well although this genre is getting mighty crowded. A strong debut full length that makes up for it's lack of originality with spirit. Well done.

Well I'd better quit at this point since I'm barely halfway thru this stack I want to cover and it's all becoming a blur. For me too. Keep sending the pop stuff to my attention. I'm getting some cool stuff as well as saving on mail order. I'll get to the rest of this next time. Later.


Have you ever used brass knuckles?

Renae Bryant's 5 min. interview

I am back with another interview with someone that I consider a success on their own terms within the punk rock scene. This month my interview is with Lisa from X-records. Lisa and her husband Pete (who plays in the pop punk band, Thee Impossibles) own and operate X-records, the record store in Norco, California, X-tra fanzine, and have just started X-records the record label. I chose to interview Lisa because she is succeeding a doing what she loves to do most and has a true passion for it.

MRR: Why did you start a record store?

Lisa: It was Pete's idea. We went camping in San Clemente and walked into a small independent record store, as big as a kitchen, called Piggy Back Records. We thought it was the coolest little store we had ever saw. Being into the music, it was in our minds for a long time. We started hitting up small stores for ideas. We had about $1,000, but told everyone that we had $10,000. We were both working at the time. We were discouraged by everyone we met. Everyone said, "You won't survive, it's not worth it, it doesn't pay." I eventually got laid off. I had been at the job for ten years. They owed me some profit sharing and it was $4,000. That really wasn't enough so we wound up doing everything backwards. We got a business license. We didn't know where we were going to have the store though. We finally decided on a name and started ordering merchandise. UPS would show up to our house everyday. We would keep all the merchandise in the spare room. We kept doing that until we had enough. Then we started looking at possible locations. We found a 100 sq. foot home in Norco.

MRR: What is the best part and worst part of doing what you are doing?

Lisa: The best part is that we are doing what we love to do. It is so much fun. Some times we lose money, that would be the worst part. The plan was to have us both quit our other jobs within a year after opening. Pete is still working 12 hour days. It's hard when you don't sell anything for a day or a week.

MRR: Why did you start diner at X-records with touring bands?

Lisa: Pete, being in a band, knows how much you struggle for money and food when you're on tour. We just thought it would be a fun way to help bands out. We do it strictly out of love for the music. It is fun being around people you admire. They always remember you. Touring bands are welcome to call and we will do what we can to help out. The bands we've helped so far are bands that we are into musically.

MRR: Tell us about your involvement with Food Not Bombs.

Lisa: You asked us to do a couple benefits for them. We had the room and the time so we've done them. All the money and food collected went to the Riverside Food Not Bombs. They have been very successful all day concerts.

MRR: How often do you do in stores and can touring bands contact you?

Lisa: We do instores three times a month, usually Wednesday and Thursday (as of May). Touring bands are welcome to give us a call.

MRR: How did X-tra 'zine develop from all of this?

The zine started out as a newsletter from the record store to our mailing list. It was our way of letting people know about new releases and up and coming shows. The postage began to get expensive and I thought is would be good to put that effort and money somewhere else. So we joined a co-op, that ripped us off a little bit. We started with eight pages and 3,000 copies. Now we're at 44 pages and 10,000 copies. Our distribution is all over California and in neighboring states. Some months it pays for itself and sometimes it doesn't. We trade a lot of merchandise for ads. It helps us so that we can carry things we wouldn't normally order. We are very lucky. We have fifteen great writers who write for free CDs and free admission into shows. They deserve a lot of the credit. As well as Riahnon and her awesome layouts. Just for the record, we will never go glossy or color.

MRR: Now you have a record label too. Do you plan on signing bands to your label? If so in what musical genre?

Lisa: We definitely are planning on signing bands in the future. Our first priority was to put out Thee Impossibles record, which is Pete's band. We're getting ready to do another split 7", this time with Darlington from Dallas, TX. The genre that we're into is pop-punk. We would like to do something with Co-ed.

MRR: What advice do you have for future record store owners?

Lisa: Do what you want to do, life is too short. I do not regret doing all of this. I wish Pete could be here too. It's like a vacation for him when he gets to work in the record store.

MRR: Future goals?

Lisa: To be able to keep it up and keep doing it until I'm too old to do it anymore. So support you local independent music stores.

You can contact Lisa, Pete and Thee Impossibles @ X-records 2484 Hamner Ave Norco, CA 91760 (909)270-0999 or at xrecords@aol.com. Well, I'm two weeks into my month's vacation (off-track-no teaching). I am very proud of myself. Blake and I got the zine copied (I know we lagged) so by the time this column is printed you people who ordered will receive your zine and a bunch of free shit to make up for the wait. Anyone else inspired to order can do so through the address at the bottom of this column. This issue has interviews with Ballgagger, X-it, Naked Aggression, Haulin' Ass, The White Kaps, Justice Howard and more. This has been a very good new music month for me. I received a demo from The Snacks, 1667 1/2 Pearl St. Eugene OR 97401, an amazing band with female and male vocals whose sound is very reminiscent of something you would hear on Dischord. Jerk Circus sent me a demo back in February. The play screaming, fast hard-core boy fronted punk that is about "sex, drinking, skateboarding, and working your ass off. Oh yeah and a couple of apathetic the world sucks type songs." You can decide. The music is very good: 3524 E. Ave R Space #256 Palmdale, CA 93550. Hutus, PO Box 380152 East Hartford CT 06138-0152, fucking kill me. They have this great old school punk sound via The Nuns, X-Ray Spex and Velvet Underground with Nico. They wrote to be considered for a future OTR compilation. That will not be a problem. I love the Heroine Bitch song. Gary Indiana gave me the Dirt Box CD back in February. This is a double plus good release from the bay area band, with strong guitar and vocals. Fellow sexy sex industry worker fronts the band. Long live female liberation. Dog Patch Recors PO Box 882944 San Francisco CA 94188-2944.

The last release I wanted to gab about was the 7" Melanie from Luckie Strike gave me when we played with them in April. Live this band is a little harder than the 7" showcases, which was pretty poppy. The release was still very good and highly recommended. I'm always eager to hear new bands, especially girl-fronted ones so please continue to send me demos of which I will review in my column and in the zine. Of course you can still send all hate mail to: PO Box 251 Norco CA 91760-0251 or email me at webmistress@www.ontherag.net.

STRANGE DAZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

It's the tubs!

Stay away from the tubs! A jury in Pittsburgh convicted Timothy Boczkowski, 43, of murdering his wife by stranglng her in a hot tub. Boczkowski was already in prison during the trial, serving a life sentence for suffocating his first wife in a bathtub. He killed his second wife in 1994. When her deth was ruled a homicide, police reopened an investigation into the death of his first wife in 1990.

Good Morning Starshine!

In May, Arizona executed Robert "Bonzai Bob" Wayne Vickers, 41, the longest-serving inmate on that state's death row. Vickers first went to prison at age 18 for a theft charge. In 1979 he strangled cellmate Frank Ponciano because Ponciano failed to wake Vickers for lunch and also drank Vicker's Kool-Aid. After he killed him Vickers used a sharpened toothbrush to carve the word "Bonzai" into Ponciano's back. In 1982 he killed Wilmar "Buster" Holsinger, also a death row inmate, after Holsinger made a remark about Vickers's neice. Vickers lit a cup of hair tonic and toilet paper and tossed it into Holsinger's cell. The flash fire killed him.

Oops!

Police in northern China arrested six men on suspicion of starting a forest fire that burned hundreds of acres of forest and killed 23 firefighters sent to battle it. Police believe that the men were burning paper money as an offering to their ancestors during an annual festival.

Now We'll Never Know

The 65-year-old owner of a junkyard in Elizabeth Township, Pennsylvania, killed himself after a standoff with police that grew out of a court order that settled a 20-year-long dispute, allowing the township to finally eliminate what they declared was an illegal junkyard. The owner shot himself to death while sitting in his front-end loader among the junk. He had claimed that he was an alchemist and that he was keeping all the junk in order to one day transform it into treasure.

Art 101

A school bus route in Shelton, Connecticut, had to be changed after a concerned father called to complain that his 10-year-old daughter had complained to him that she was offended by the sight of a 15-foot replica of Michelangelo's "David" located in an office park along the bus route. "A lot of people think I'm ridiculous, but you've got to remember how tall a school bus is," said Mark DelVecchio. "The view you actually get from the bus window is from the navel down."

Latest 666 News

Police in Seoul, South Korea, charged Jong Soon Lim, 34, with digging up the remains of Jin Soo Shin, the father of a Korean tycoon, and demanding $666,000 in ransom for return of the skeleton.

Last Meals

Convicted murderer Ralph Davis, 61, executed in Missouri in May: A honey bun and a banana. Convicted murderer Walter LaGrand, 37, executed in Arizona in March: Six eggs, 16 rashers of bacon, a steak, hash browns, coffee, fruit juice.

The Willies

A Manatee County (Florida) court convicted a 45-year-old former funeral director for cutting off the hand of a corpse and using it in a voodoo ritual. Police found the hand along a river bank, identified its identity through its finger prints, exhumed the rest of the body and found the coffin stuffed with dolls and notes. The accused confessed to performing the ritual to protect her business.

Our Permissive Culture

A six year old boy destroyed a $325,000 art work at the National Gallery of Canada in Ottawa after he climbed onto the "Inquisitor's Dictionary," a circle of wood and glass 30-foot in diameter, and sent glass crashing to the floor. The six-year-old was not injured. "The child was probably trying to get a better perspective of the work," said the communications officer for the gallery.

You Know, You Could Have Got In Real Trouble After a Navy court-martial jury convicted Senior Chief Petty Officer Ronald Endy of manslaughter for killing a hotel clerk in Ecuador by punching him, the same jury demoted him one military grade and gave him a letter of reprimand. He could have been sentenced to 10 years in prison.

Somebody's Neighbor

A judge in Syracuse, New York, threw out the lawsuit by Donald Drusky, 63, of East McKeesport, Pennsylvania, ruling it to be frivolous. Drusky's suit named God, two presidents, the 50 states, every American citizen, all federal judges, and six sessions of Congress as defendants, blamed God for his loss of a 30-year legal battle against a former employer, demanded that God teach him how to play the guitar and that God bring his dead pet pigeon back to life.

Last Straws

A woman in Fort Lauderdale stabbed her boyfriend to death after the 44-year-old man tried to strangle her over the fact that her children ate a steak that had been intended for him. Neighbors of the couple's motel room said that they had been arguing most of the day.

Why Everybody Needs One

Fourth-grader Ryan Rose of Alcoa, Tennessee, hired a lawyer to deliver his complaint to the Alcoa Elementary School that the school's lunch menu of pinto beans, corn bread and salad, week-old leftovers, cold food, and a planned 50-cent price increase, lacked enough "good stuff."

Signs of the End Times

Four Amish teens in Hazleton, Iowa, were arrested and charged with suspicion of going on a rampage and smashing 44 windows and overturning several buggies on the property of an Amish farmer. The youths apparently believed that the farmer had earlier called the police to report that they were drinking on his property.

Maybe In a Previous Life

During two passages in her book "Monica's Story," Monica compares herself to Anne Frank while author Andrew Morton notes that Monica "was sustained by thoughts of Hannah Senesh, the Hungarian-Jewish poet" shot by a firing squad after parachuting behind Nazi lines during World War II to rescue Jews. Rabbi Eric Yoffie, president of the Union of American Hebrew Congregations, said, "Ms. Lewinsky is not a role model for Jewish children. She is not an expert in Jewish history."

The Criminal Mind

A 27-year-old man who had just shot a bouncer at a nightclub in Astoria, New York, and fled the scene of the crime was run over by his cousin who was driving a stolen getaway car. After hitting his cousin the driver then ploughed into several parked cars. Both were arrested. "This is a clear-cut case of the family that couldn't shoot straight," said a police officer.

No Mysterious Ways Here

A judge in Glenwood Springs, Colorado, rejected the claim of Ubaldo Madrid Rodriguez, 31, of New Castle, that after praying to God for rent money, God had allowed him to find a plastic jug of cash siting in front of the door of Richard Luetke of New Castle. Luetke said that he kept his jug of cash in the headboard of his bed.

Secret Ingredients

A citrus worker in Sebring, Florida, injured a finger in a fight with a co-worker when the co-worker bit it. Later that day the injured man cut off the finger, cooked it with scrambled eggs, and ate it.

Sorry

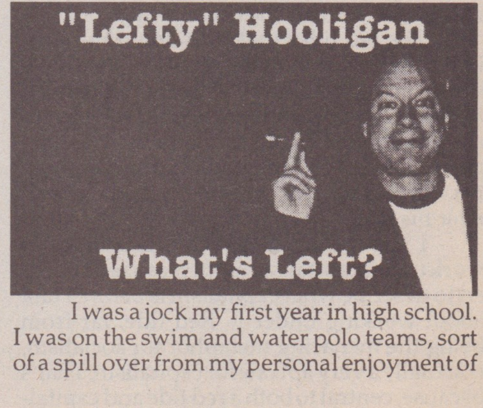
A judge presiding over a trial in Cardiff, Wales, did not hear the jury foreman deliver a "not guilty" verdict because the man coughed when he said the word "not." Thus the defendant was led away to jail. Only after a question from a jury member to a court aide as to why an innocent man would be taken away in handcuffs was raised, did the court realize the mishap. The defendant was brought back to the courtroom and freed.

Understandable

Police say that Victoria Smith, 58, of Saddle, Arkansas, pulled a gun on her pastor in a Bible study group after he read from Paul's first letter to the Corinthians rather than from the book of Revelation as Smith had requested.

Kohut is the co-author (with Roland Sweet) of More Dumb, Dumber, Dumbest (Penguin), available at bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

"Lefty" Hooligan



What's Left?

I was a jock my first year in high school. I was on the swim and water polo teams, sort of a spill over from my personal enjoyment of

Columns

swimming. I'd grown up in southern California, with plenty of access to public pools and the beach. Yep, I even surfed at one time, on one of those long heavy surf boards.

Seems like another lifetime.

Getting New Left politics in the face of the Vietnam War in 1968, not to mention drugs and the hippie counterculture, detoured me from any further school athleticism. I still liked to swim though. I learned to scuba dive in college with a girlfriend who was studying to be a marine biologist.

She told me an interesting fact about plankton once. You know, those tiny little plants (phytoplankton) and animals (zooplankton) that drift, float or weakly swim in the upper ocean layers, and that form the base of the entire marine food chain? Well, plankton "blooms" in two distinct ways. When there's enough seasonal sunlight and a sudden infusion of nutrient-rich water, say due to the upwelling of cold deep ocean currents, there's a vast normal proliferation of plankton. There's actually much more plankton in greater variety in these periodic reproductive blooms than marine biologists expect, given the normal parameters of interspecies competition for scarce resources. It seems that the many types of phytoplankton limit direct competition with each other by specializing in the use of one or two particular nutrient salts in the resource rich currents upon which they feed, thus maximizing the number of different phytoplankton that can exist side by side in the same volume of water, thus greatly increasing the number and diversity of grazing zooplankton, etc., etc...

When plankton go bad a few specific types dominate a blooming population, reproducing so rapidly that they literally push out other types of plankton, discolor the water, deplete its oxygen content, and release toxins that kill fish and birds and irritate human skin and breathing. These abnormal plankton blooms often follow heavy rains which increase the run off of agricultural fertilizers and industrial wastes into the ocean. We're most familiar with a plankton bloom caused by *Gymnodinium* or *Gonyaulax*, protozoan dinoflagellates that regularly close down beaches and resorts from California to Florida, also known as the red tide because of the rusty color it turns the ocean water.

The red tides that shut down the surfing of my youth were actually yellow or sometimes amber. I did fly over a pinkish red tide in the Red Sea, an occasional *Trichodesmium* algal bloom as old as the Bible. The only person I knew in high school stupid enough to swim in a red tide got stinging red welts all over his body.

I was going to devote this column to work under capitalism, until I realized I needed to describe what capitalism is beforé I talk about working under it. Red tide, far from being the menacing metaphor for socialism, is actually a very apt one for capitalism. That's because, central to both a red tide and capitalism is some mechanism of unlimited uncontrolled growth, which invariably fucks over both humans and environments.

Just as a single species of algae, diatoms or dinoflagellates reproducing every few hours creates a red tide, so the rapid reproduction of capital drives capitalism as a system. Capital is invested in economic enterprise with the expectation that there will be a 100% return of the invested capital, plus a profit. The original amount of capital plus the profit is then reinvested continuously into an ever increasing growth spiral in the simplest model of capital reproduction. The boom-and-bust business cycle in fact retards this rapacious growth in existing capitalist economies, yet by making a cancerous expansion of capital essential to capitalism we've determined the boundaries to a very broad and flexible category.

Too broad and flexible a category many would argue.

Defining capitalism as an economic system of unlimited uncontrolled growth is too all-encompassing to be of much use according to critics of this approach. There's general agreement that the *laissez-faire* libertarian fantasy of individually-owned, decentralized capital, our present reality of capital concentrated in a few monopolistic privately-held corporations, and the various shades of private ownership in between all clearly qualify as capitalist. Some objections are raised when fascism's nationally regimented private capital and social democracy's state regulated and rationalized private capital are termed capitalist variants in this process. By far the most controversy is kicked up when the nationalized and centralized capitals of Leninist regimes such as China and Cuba, even examples of socially owned, worker controlled capital purer than the hybrid workers' management of Tito's old Yugoslavia are considered mere variations on the theme of capitalism.

Whatever the basic unit of capital in question, what's deterministic under this schema is that the capital units compete and grow in some relatively unregulated market economy. Market relations are thus much more deterministic than the kind of capital ownership, a controversial proposition in part because virtually every economy in the modern world is inevitably labeled as capitalist. Stepping back from my own pseudonym for a moment, such problematic thinking is common to "Lefty" Hooligan's ultraleftism which makes no important distinctions between individual, corporate and corporativist forms of private capitalism on the one hand and state capitalism or worker controlled capitalism on the other hand.

This in turn makes capitalism a less than useful analytic term, and some critics contend that such a definition of capitalism is synonymous with the older distinction between modern and pre-modern eras. For while commercial and capitalistic activity existed before the modern period, these exchanges were severely controlled by social, political and religious authorities. It is the virtual elimination of these traditional limits and constraints on capitalist enterprise, monetary exchange and market relations with the consequent unregulated, unchecked growth of capitalism world-wide that is characteristic of modern times. Needless to say, there are few feudal or slave societies, let alone primitive agrarian or hunter/gatherer communities remaining in the modern world.

Adding the dimension of capital ownership to narrow a basic understanding of capitalism does not automatically solve all our problems however. There were private and corporate forms of ownership in the premodern world that are perfectly compatible with the purest private capitalism known today. Indeed, historians are sometimes left with the prickly dilemma of explaining why certain pre-modern societies with intensely capitalistic characteristics *did not* "take off" into unchecked and unregulated capitalist growth. And "real existing socialism" in the modern era has amply demonstrated that societies based on nationalized or even worker owned capital can also experience cancerous capitalistic expansion. Finally, the relationship of capital reproduction and capital ownership in determining a minimum definition of capitalism, besides not being easy to pin down, begs a couple of questions. What the hell is capital anyway? And how does capital "earn" a profit?

We'll need to discuss two additional characteristics of capitalism in order to answer these questions. Capital comes out of a system of wage labor and commodity production for sale, exchange and profit rather than for the immediate needs and desires of the producers. I'll use the primitive hunter/gatherer communities practicing limited agriculture already mentioned as our initial foil.

The work and production required to live comfortably is direct and unmediated in such primitive societies. When people are hungry, they simply go out to hunt, gather or harvest, first satisfying their own needs and then bringing the surplus back to the community. A hunter who kills game gets the first cut and what's left is shared out communally. Thus food, clothing, and shelter, and the tools needed to obtain these necessities; indeed everything in this primitive society belongs to the people who make and use them, with final ownership residing in the community. A hunter makes a knife and owns it by virtue of creating and using it. Another hunter can own the knife simply by using it, that ownership ending when the use ends. Finally, when the hunter dies, the knife's ownership reverts to the community. Work and the products of work go to satisfy the needs and desires of the worker directly without some intermediary involved in the process. Aside from some seed for the next planting or a few food stuffs prepared and stored for lean times, primitive peoples didn't maintain any reserves, instead living off the land day to day.

Anthropologists who investigate such societies have come up with a surprising conclusion; on the average and barring catastrophic acts of nature primitive peoples expended 15 to 20 hours of work a week individually to live in relative affluence with no class distinctions and virtually no government apparatus. A recent study seems to indicate that they used their ample leisure time to fight bloody intertribal wars, though the evidence for that is currently being debated.

By comparison to labor in such primitive communities, the salient feature of wage labor is that a whole class of people other than those who work own the tools and other factors of production required to create needed and desired goods and services. Including businesses, factories and farms as production tools, these are collectively called the "means of production." Typically the means of production are privately owned by a class called the *bourgeoisie* or capitalist class, though in "real existing socialist" societies the *de jure* nationalized means of production can be owned *de facto* by a class comprised of vanguard party, bureaucratic and military elites who control the state. The *bourgeoisie* is also a ruling class in that it controls that monopoly of legitimate violence in society known as the state, using state power to protect its private ownership of the means of production and maintain social order.

Without ownership of the means of production, the worker has only his or her labor left, which the worker sells to the owning class for a wage. The worker does not work to survive directly, but rather works to earn wages which he or she then spends to survive; an indirect process. The worker's survival is mediated by the owning class under such circumstances, and those who don't work don't eat. One's class status is thus determined by one's relationship to the means of production. Those who own are the capitalist ruling class, those who don't own are the working class.

Given this monopoly of ownership over the means of production and its enforcement by the state, the capitalist is in the position to pay workers less than they are worth. In a season's worth of work planting, fertilizing, weeding and picking a farm worker might produce a thousand pounds of vegetables, yet the farm owner pays the worker the wages to purchase only a hundred pounds of vegetables. The difference between the value of what a worker produces and the value of what a worker is paid in wages is called surplus value. The accumulated surplus value that the *bourgeoisie* expropriates from the workers is the basis for capital.

Capital is simply confiscated labor, taken from the working class by the capitalist class through wage labor in which the *bourgeoisie* own the means of production, turning this stolen labor into a force independent of the worker under *bourgeois* ownership and control. An individual entrepreneur might decide not to reimburse him or herself for all the labor put into an enterprise, or a workers' collective might democratically decide not to pay its members in full, both actions intended to accumulate capital for investment. Whatever the case, capital is the product of accumulated surplus value, of not paying workers the full value of their labor. This is crucial because *bourgeois* economists would like to make capital into some mystically autonomous economic factor that, along with labor and land, account for the wealth production in a society. Without labor to work or improve land however, land cannot produce wealth on its own. And without labor expropriated by the *bourgeoisie* through the process of surplus value, capital would not exist. Labor, and labor alone produces all wealth in society.

It goes without saying that invested capital "earns" a profit through an identical process of surplus value confiscated from the workers through wage labor. When workers sell their labor to the owners of the means of production for wages the product of this process—capital—is owned by the capitalist class as pointed out above. The other, more material products of working class labor—necessary and desired goods and services—are also owned and controlled by the *bourgeoisie* thanks to that ruling class's ownership of the means of production. A worker thus does not work for his or her immediate satisfaction. A farm worker does not eat the vegetables produced by his or her labor. Instead, the vegetables are sold in a "free market" by the farm owner, and the farm worker uses the wages paid by that same farm owner for the worker's labor growing and harvesting those vegetables to purchase back the vegetables needed to survive.

This again is an indirect process mediated by the owning class. What's important here is that the material products of a worker's labor become commodities once they are bought and sold on the "free market." And market determined value can be another, secondary source of capital. When the record collector pays ten, a hundred, perhaps a thousand times the original selling price for a rare piece of vinyl because of volatile market determined values for that commodity, that record collector might very well be supplying the original record owner with the capital for future record investments.

In summary then, capital is created and reproduced primarily through wage labor and secondarily through commodity production. By the way, the creation and reproduction of capital requires workers to labor some 40 to 60 hours a week in exchange for the basic necessities of life and a few pitiful luxuries enjoyed in a vicious class society kept in line and running by the brutal machinery of state power. In turn the factors of capital ownership and capital reproduction define a system of unlimited, uncontrolled economic growth destructive to both humans and the environment. Without these basic characteristics and this basic dynamic, capitalism ceases to be capitalism. Capitalism as a system cannot be redeemed, restructured or reformed worth a damn short of eliminating these features. But to do so is to abolish capitalism.

Now, I'm sure some of you know a few "good" capitalists who want nothing to do with mindless "growth for growth's sake" and who consider themselves nothing if not fair. They're ethical small business owners of modestly successful enterprises who want no part of opening up more and more commercial branches or franchises just to make more money, who refuse to become some faceless profit-hungry corporation, and who consciously limit the size and practice of their business to earning themselves a respectable income. I've worked for several "good" capitalists in my lifetime, so I know the rap:

"I'm not in business for the money. I do something productive and besides, I enjoy what I do. I try to operate in a socially and environmentally conscious way. I pay my employees well, I give them decent benefits and I share a small percentage of the profits with them. I don't want to be a billionaire multi-national corporation owner. I want to responsibly manage a small controllable enterprise, do some good work and earn enough to live comfortably, raise a family and retire in leisure."

Ah, the illusions of the petty *bourgeois*.

This false distinction between "good" and "bad" capitalists is analogous to singling out the very few otherwise obedient "good" Nazis in Germany's Third Reich who didn't turn in their Jewish friends from the vast majority of "bad" Nazis who rounded up Jews with a vengeance. As Rector of Freiburg University, the existentialist philosopher and active Nazi party member Martin Heidegger refused to burn books or automatically dismiss anti-Nazi staff. Yet Heidegger denounced several left-wing and Jewish colleagues in 1933 and expressed an interest in making his philosophy the official expression of national socialism. The "good" Nazi followed his or her conscience in one or two instances, yet willingly participated in every other aspect of German national socialism, confirming the authority of Hitler, the Nazi party and the Third Reich. Both "good" and "bad" Nazis were thus part of the same system and need to be judged in light of how the entire system is judged. Only those Germans who resisted or rebelled against the Nazi regime are exempt from such a harsh verdict.

The "good" capitalist, while running his or her business personally and ethically, nevertheless participates fully in capitalism in every other respect, reinforcing wage labor, commodity production, capital ownership and capital reproduction, and ultimately legitimizing a system of destructive cancerous growth. That's why a distinction between "good" and "bad" capitalists is ludicrous. That's also why I say that the only "good" capitalist, like the only "good" Nazi is a dead one. And finally, that's why the only real alternative is resistance to or rebellion against capitalism.

I've said all of this many times before. I've made it clear as well that if I only have one choice I personally prefer working for a "good" capitalist rather than a "bad" one. As I've said numerous times in the past I'd rather be in a minimum security, country club "detention facility" reserved for white collar criminals and S&L looters than confined to Reikers or San Quentin. Yet both are prison situations and, if I have any choice at all, I'd rather not be in prison at all. So while it's a little bit cushier working for a "good" capitalist instead of a "bad" one, I'd rather not work under capitalism thank you.

Next column, work under capitalism. Finally.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

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PETE MENCHETTI

This column was written from the road in Europe (on tour with the Loudmouths).

Americans are fed many lies by the government, the media, and corporations, but one that sticks in my head from childhood, that I still hear today, is that the USA is the free-est country in the world, or the only country whose citizens have freedom. This may have been true in the past — in a lot of ways the USA has positively influenced other nations on important issues — women's rights is the obvious example. But other nations have taken our lead and run with it to amazing lengths, leaving us far behind. For example, women in Switzerland only gained the right to vote in the early 1970s. But today, they have a woman president! This kind of breakthrough is still a long ways away for the USA.

Last week, in Amsterdam, I had a conversation with my friend Menno, who plays in a band called DEXTER. They practice near the squat where Bart, the singer, lives with a handful of other artists. None of the band members own cars. They get around Adam on bicycles, and around Holland by train. I was telling Menno all the ways he, as a citizen of Holland, was more free than me.

Everyone knows that marijuana is legal in Holland, and that's a very big deal. But my biggest gripe with the USA mostly affects youth: the insane 21+ drinking age. Europeans can hardly believe or understand the stories! Teenagers aren't allowed to drink, therefore they can't go in to see their favorite band playing if it happens to be in a bar. Hell, sometimes you can't get in even if you ARE 21, if you leave your ID card at home. As a result, opening a place to have gigs is MUCH harder in the USA than in Europe. Face it, many people when they go out to see a band WANT TO HAVE A BEER. Even if they're only 18. Anyone who has tried knows that opening an all-age club in the USA is hard enough — being allowed to serve alcohol as well is nearly impossible! I've seen several clubs in Reno get shut down by police, and every time it's the same reason: some "kid" was having a beer. They simply don't have this problem in Europe! Drinking ages are much lower (around 16) and seldom enforced.

American car culture is a breach of freedom. Our cities sprawl because of poor planning; public transportation (if it exists) is slow, inconvenient, and expensive; cycling is dangerous due to a lack of bike paths and shithead motorists who want you to "get the hell out of the road!" All of this makes people "need" cars. (I manage without one, and make the hour-long roundtrip to work each day, but not without putting my life at risk unnecessarily because of poor facilities.) In Holland, you can easily get by without a car, if you so choose. There are still too many fucking cars on the streets there, but people can choose to use a bicycle for transport without risking their lives. Cities are built around people, not cars. There are safe bike paths, often separated by barriers from deadly auto traffic, on most every street, and even BETWEEN cities, adjacent to highways or railway lines (sometimes with cool little scenic interludes into forest areas). Buses or trams are frequent, convenient, and cheap. For travel between cities, or even small towns, take a train — they run several times a day (unlike Amtrak, which runs ONCE a day if you're lucky). Trains are much better than buses because they're much more spacious and you can bring bikes, guitars, or whatever you need on board. Of course, there are also highways in Holland if you want to use a car.

The funny thing about the USA is that even though it's the richest country in the world, many of our cities (and their inhabitants) are in desperate need of care. In Reno, there are tons of homeless people and many of our roads are full of fucking potholes! Compare this to cities in the west part of Germany, where roads are smooth, homeless people are nowhere to be found, and things seem somehow to be of a higher quality. It's hard to imagine if you've never been here, but it's true. So why, if we're so rich, is this the case? Because so much of the USA's spending is devoted to the war machine — against drugs and against other nations. If you've ever wondered, this is the point of feeding homeless people at Food Not Bombs. Unlike the USA, there aren't many homeless people in Europe — because the government feeds its people before it feeds its military.

This leads to another major breach of freedom in the USA: taxation without representation. I don't want to pay for no fucking war, but any taxes they manage to get out of me still fund the military — no matter who I vote for. This will be true to some extent under ANY government — just because you vote for someone doesn't mean they'll do what you want them to do. But in Holland, there's a better chance, because there are 13 political parties who have some amount of power and receive media attention — not just two as in the USA. Sure we have other political parties, but most people only really hear about the ones who have enough money to buy their way into the mainstream media. I'd rather see tax money go back towards people in more socialistic ways — like giving people health care when they need it (as in Canada) or funding artists (as in many European countries). Holland's government paid for my friend Willum's punk band to fly to Texas to play some gigs!!

American government seems to want to protect wealthy business owners and corporations. It's clear to me that other governments care more for the welfare of ALL the people. In Amsterdam, it's legal to squat a building if the owner hasn't put it to use for over a year. This law was put into place to prevent speculators from sitting on property (receiving tax write-offs for it) while prices rise due to housing shortages. My friends in Adam took advantage of this law and having been living rent-free for over three years now in an amazing old building along the water.

This column might sound like a lot of bitching and complaining. Don't get me wrong, I've been to worse countries than the USA, and we don't have it so bad. My point is that we all need to question the claim that the USA is the free-est country in the world. It seems to me that we're being left behind by more progressive governments and even regressing towards less freedom as fewer people gain more control over our lives.

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Scott Soriano

Rama Lama Fa Fuck You

"If you look back on high school as the happiest days of your life, you got a big fucking problem."—Stephen King

Some thoughts about the school-yard shooting in Littleton, Colorado:

It would be good to remember that when it come to schools, students, and shootings, throughout the 1980s and much of the 90s, "violence in urban schools" was the bugaboo in the mass media. The violence, episodes which pale in comparison to the Colorado tragedy, was reported at such a frenzied level and with so racist undertones, that the wee "threat" of "violence in urban schools" led to violations of student's rights with searches and detentions and the placing of armed guards in schools. The scare mongering also helped fuel white flight to the suburbs, breeding ground for school- yard massacres.

From Springfield, Oregon, home of school-yard killer Kip Kinkle, to last month's Littleton shoot-'em-up, suburbia is the rot from which such violence, such White violence occurs. Only in the minds of real estate agents and hopeful parents do a bucolic suburban paradise exist, one where children run free and unmolested, flowers bloom on command, and crime is but a thing that "those people" do. Ask anyone who has survived the boring, mind-numbing conformity of a place like Littleton, ask any kid forced to grow up in one of these soulless, sprawling "neighborhoods," what they think of their experience, if they ever wanted to kill or maim or at least burn the place to the ground. A good portion will say, "Yes."

I grew up in the Sacramento suburbs of College Greens and Rancho Cordova. I didn't kill anyone but I certainly was a "bad" kid. I shoplifted, vandalized, broke into homes, joy rode stolen cars, helped construct pipe bombs, blew stuff up for kicks, and various other things that could have gotten myself or others killed. I met up with the authorities three times: Once of shoplifting, once for transporting a case of beer on my bike, and once for disrupting a boy scout assembly. I was never one of those people that your parents told you not to hang out with, because I was well-spoken, polite to adults, and got good grades. I was also smaller and weaker than my peers, constantly harassed for being a "lamo." In high school, I went from "lamo" to punk rocker. As being a punker was not "cool" in 1980, I was threatened and assaulted by jocks and longhairs (AKA stoners, heshers, burnouts...). In my defense, I would "act crazy," yelling things like "I know where you live! I'm gonna cut yer head off while you sleep!" to my tormentors, defense mechanisms that could of gotten me sent to a shrink or hauled off to some re-education camp in Utah. Eventually, the bullies left me alone. If I was Dylan Klebold or Eric Harris, I might have amassed a misfit army and assaulted my school.

Racism and homo-hatred were also very prevalent in my neighborhood. It wasn't until the mid-1980s, after I had graduated high school, that my grade school was forced by court order to integrate. Yes, that's right, a school in suburban Sacramento, California forced by court order to integrate. This lily-white paradise fostered a conformist racism among me and my friends. Without much thought, we would write "KKK" or "Kill Niggers" on our school notebooks. Knowing nothing about history, we would choose our favorite Nazi leader. We would carve swastikas on park benches. In junior high, I somehow came across and liked a 45 rpm record by the funk band Parliament, which I hid from my friends lest they think me a "nigger lover."

Worse than being a "nigger lover" was to be a fag. Those boys who were effeminate were picked on and ostracized, even by those of us who were the victims of other's torment. To show any kind of affection to another male was strictly forbidden. Camaraderie, however, especially in tormenting fags or getting girls drunk and "pulling a train" on them, something I didn't do but witnessed more than once, was encouraged. Where this code of stupidity, violence, and cruelty came from is pretty obvious to me. We were not born bad but pretty much adapted ourselves to a pecking order that was already there and that demanded we succeed at any cost. We were also bored out of our skulls and raging with hormones. The anti-social behavior was a way to entertain ourselves while letting out energy. Punk rock, which was mischievous on the surface and certainly energetic, gave me and my friends a focus. It is ironic to note that what kept us from tearing up our neighborhoods was, at the time, under attack by Christers and cops as being a bad influence and destructive to society.

Where were our parents during all this? Probably doing pretty much what your parents were doing and what the parents of Kip Kinkle and the two shooters of Littleton were doing: Going to church, PTA meetings, work. They were watching football on Sundays after mowing the lawn on Saturday. They were coaching Little League teams and leading Girl Scout troops. My parents were very racially hip and encouraged me and my brother to make friends with Black kids. They taught us that everyone was born equal and deserved a fair chance regardless of skin color or religion or ethnicity. My parents raised both their sons to deal with problem using reason instead of violence, that violence never solves anything. My parents were, and are, good people. So were my friend's. But we were in a bad place. So think of that when the pundits start throwing around words like "Goth" or phrases like "Trench Coat Mafia." Think of the deadening monotony of suburbia. Think of rows and rows of faceless tract houses, with nice lawns and quiet streets and fences and gates and guards and no opportunity for dissent. Think of the boredom we subject our kids to and then think of all the restrictions—curfew laws, school searches, parental warnings on everything—we put on them. Think of forever pressing down on something until it explodes. Think of these things and then make your judgment about the Littleton shooters. At least they had the good manners to kill themselves after their act of horror. Our Commander in Chief, directly responsible for thousands of deaths in Iraq, Sudan, Afghanistan, Somalia, Haiti, and now Serbia, can't even muster an apology.

Though I came from a broken home, from a mother who worked low-paying food service jobs to support herself and two kids and gave her kids little supervision but lots of life skills, a mother whose mother died a DT-tortured, alcoholic; as I did not come from a family that would ever be considered spokespeople for "Family Values," I have yet to take out 13 people and myself because I don't feel like I fit in. Masters Harris and Klebold came from "respectable," middle-class families. Papa Harris is retired military, while Mama is a gourmet food specialist. Daddy Klebold is a geophysicist, Momma is works with the disabled. All are god-fearing, church-attending Christians; all fine candidates for "Family Values" posterpeople. Harris and Klebold's final actions are now well known. (I must note that my description of my "rowdy" years and of the struggle that my mom had in raising two kids while making shit wages is not intended to be an indictment of my mom. She is a very smart and caring person, who knew enough to instill in her sons a sense of morality that has absolutely nothing to do with church, state, or commerce, and to give us the skills to face life and deal with it. In my book, she's great. Now to ask her about cosigning this loan....)

I would say that the deadpanned amazement of newscasters and pundits to the revelation that jocks pick on weaker people would be a surprise if it wasn't true that many of these same talking heads were the jocks, prom queens, and other popular folk in high school, the bully elite that every nerd and geek had to deal with. That the incredibly dense haven't picked up on the glorification of the jock and the competitiveness and violence within jock culture only speaks to the divide between this pampered, privileged group and those they pick on. This dynamic doesn't stop when a person graduates from high school. One needs to look no further than popular culture to see the elevation of the slim, trim, and hardbodied and the vilification of those who don't past the ever-tightening fitness test. My friends, we do have a Spartan class of warriors, a physical elite reminiscent of Himmler's SS sans race, and those who don't fit in are painfully aware of it. That some kids in Colorado cracked under the boot of their bully-boy peers just adds to the explanation for Colorado's tragedy.

When it comes down to it, I think the early Twentieth- Century anarchist, Voltarine de Cleyre had it right. In desperate times, desperate people act desperately. And, of course, Harris and Klebold were a bit screwy in the head.

Perhaps the worst thing about the Littleton shootings is the incredible amount of stupidity that is drooling over the airwaves. "Trench coats! Eeek! A trench coat." Like someone who dons one turns into a blood lusting ghoul. Give me a break, if trench coats were the root of all evil then why are the most popular among those who flock to Wall Street and Pennsylvania Ave.

The scapegoat jumped from trench coats

to Goths, an obscure, suburban, youth subculture that worships frailty, defeat, and androgyny. What an army! A gaggle of depressed, skinny kids who would break their goddamn wrists if they ever fired a gun.

Now the pop star, Marilyn Manson, is the villain, the cause of the downfall of Western Civilization. Forget the fact that his critics have never listened to his music or ever heard him interviewed (an intelligent guy, he), still they flock to city council meetings slobbering over the microphone, "Puh- leeese, Sir, do what you can to keep this devil out of our community. We don't wah-wah-wah-na see aw children die like those kids in Coworado." This from some old, white Christer man in Fresno, trying to keep today's Alice Cooper from playing in his town. This attack on freedom of speech from some Vet who marches every Memorial Day to celebrate the defense of our "nation's freedoms." This cry for morality from some creep who would, if he could get away with it, incinerate every queer he could get his hands on, line up against the wall every Mexican he could find, that is those not cleaning his house or mowing his lawn. Manson canceled the last gasp of his tour through the Western States as death threat after death threat rolled in. This is the Christian Jihad, folks; fundamentalists every bit as authoritarian and perverse as the Ayatollah Khomeni ever was.

Witness Utah's Senator Orin Hatch waving around a Marilyn Manson CD, yelling about morality. Put it out of your little heads that the man hales from a state whose religion, until a few years ago, had a White Heaven and a Black Heaven, a man who never met an arms manufacturer or brutal, Western-allied dictator that he did like. Related: If any of you are paying attention to the Congressional race to fill the seat of Louisiana hypocrite Bob Livingston, you might have heard White Supremacist Dave Duke whining his disgust that the only stamp he could get at the post office was one of Malcolm X. "An' perty soon, bahleeve me, there's gonna be a dollar bill with a pictah of a black man an' a white woman havin sex." Yeah, Dave. By the way, you got change for a $69.

Remember these people scream "Fish don't have feet" at cars with Darwin stickers. When you ask them where they got that info, the answer is "Well, the other fish sez so..." I don't know, sometimes these people are the best argument for creationism. Hell, for someone who was taught that all men were created equal this world is certainly depressing. That is, until I realize that after we were created some of us happened to evolve. Let us hope that these folks are right and they do become raptured when the calendar hits 2000. Humanity could only benefit.

The danger of the hysteria surrounding the Littletonshootings is, of course, the plethora of laws that will be passed to soothe the souls of conservatives and liberals alike. For the liberals, more anti-gun laws will be passed, with blindness to the fact that it is harder for a kid, for anyone, to get a gun today then it was 60 years ago, when almost every young boy had his own hunting rifle (he also knew how dangerous it was, how to use it, etc.). The conservatives will push for more school uniforms, curfews, and cops on campus (too bad we can't hand cuff the little buggers straight out of the womb). The Christers will call for more Christ, as if history hasn't proven that more Christ means more violence (The Crusades, the Spanish Inquisition, Witch Burnings, Queer Bashing, Clinic Bombings, etc.) All will clamor for more censorship of the internet, music, and video games.

Nowhere in this hodge podge of authoritarianism and irrationality will anyone mention that violence begets violence and that violence perpetuated and sanctioned by the state—war, police brutality, capital punishment—always comes back in the form of more violence in our everyday lives. It is not the images that we see or the music that we hear that causes the chaos. If it was then, as Alexander Cockburn points out (AVA 4/28/99), Japan, with its "blood- soaked...round-the-clock" depictions of violence on TV and in film, would be a bastion of brutality. Instead, "the level of social violence in Japanese society is exceptionally low." The difference between Japan and the US is not in the images and sounds fed to us but in the fact that, unlike the US, Japan has not fought an aggressive war in over 50 years, nor does it have an urban police force that will beat the shit out of its citizens at the slightest provocation. Rid America of violent media and replace it with 24-hours of Tele-Tubbies, and, though we all might "go Gay," we would still be hacking at each other.

Also never mentioned is the fact that adults kill far more people, far more children, than children kill either children or adults.

You want solutions? How about eliminating state sanctioned violence? Only when the system we live in abandons violence as a legitimate tool of governance will we be able to limit the violence that we see all around us. Yeah, that's tough but I needs to be done.

We also might try raising our kids with values that have nothing, nada, never a thing to do with the marketplace, the state, or the military. Let's try raising kids under the rubric of cooperation rather than cut-throat competition. Let's teach them practical things like how to take care of themselves. You know, simple things, how to use a needle and thread, how to grow a plant, etc. Here's a novel thought! Why don't we teach them to think critically. While we are doing this why don't we give them the freedom to discover what works for them. Let them break their arm falling from a tree and don't sue whoever owns the property the tree is on. Give them the freedom to "be weird" or to fuck-up. That's how people grow and learn to handle adversary. Forget the school shrinks and councilors coming along after the fact to reconstruct people who should have the tools to cope with tragedy, freedom, etc. before crisis strikes. In short, lets stop treating kids like they are, on one hand, little demons that need to be punished and controlled, and, on the other, frail angels that need to be pampered and protected. They are people, ferkristsake, treat them that way!

Mykel Board sez:

YOU'RE WRONG!

"Liberals will blame guns. Conservatives will blame the culture."

—TV commentary on the Colorado school shooting.

For those who missed the start of this adventure:

I'm in Hawaii on the big island. My host Stevyn, is a cleanliness fetishist, who won't let me use the bathroom. The trip's been a disaster, though I had plenty of fun with the punks in Oahu.

My computer broke... twice. My 30 year old black leather jacket felling apart. Now this psycho friend-of-a-friend, living on the side of a volcano, gets up at 6:30 in the morning and BLASTS new age music. His nearest neighbor keeps a pet monkey— in a diaper.

It's worse at night. He's in the other room. Mellow guitar music screams out at jet engine volume. The door to my dungeon opens. Stevyn walks in, a very serious look on his face.

"I found a coffee ground on my desk this morning," he tells me. "I don't want you to use my area for anything except cooking and taking a shower. That's why I gave you that back area. It's my work area. It's a little messier than my living area. (It's spotless.) That's YOUR area... Oh yeah, another thing. don't wash the dishes. I need to make sure they're clean. You just leave them. I'll wash them, not you... Oh yeah, another thing. You're going to have to do something about your coffee. The pot smells like hazelnuts. I don't know what to do.I don't have any pots I don't use, but I washed out the pot you used... twice... and it still smells."

Bad enough? Not quite. Just after midnight, on my third night there, loud talking wakes me up. Stevyn is on the phone. His voice shakes as he speaks:

"I woke up at 3 AM. Pearl Jam was still blasting from his room.... In the kitchen... there was blood everywhere.... on the walls.... on the floor.... in the butter.... It was like something out of a horror movie."

Does he think he's talking about me? I don't want to find out. The next morning, I leave. A free place to stay is one thing, but this guy leads a life.... well.

I put on my TRIBE 8 t-shirt, my leather

jacket and my backpack.

"I'll be back to say good-bye before I leave the island." I promise.

Yeah right,

I'm out of there. Packed up. Heading for the road. Thumb stuck out. Ready for the trip to Pahoa, a small town in the middle of the rain-forest.

For some reason, few cars cruise along the side of the volcano at eight in the morning. It's an hour before one of them stops to pick me up.

I soon discover that Einstein was wrong. Time travel *is* possible. About 10 miles outside of Pahoa, a blue Volkswagen microbus pulls over. Painted flowers decorate the side and roof. Inside sits a somewhat chubby woman, her bare feet against the pedals. In back, riding with me, is her dirty-faced daughter wearing, like her mother, a long paisley dress.

Once in town, I discover *everybody* is like that. The girls, mostly white earth-mother types, have long kinky hair.

The guys have more facial hair than a chart of nineteenth century Presidents. Mellow music comes from a different coffee house every foot and a half along Main Street. I pass one that's playing "Riding that train... high on cocaine." Instead I stop in one where the mustached proprietor is playing a plastic saxophone. Sitting in a metal chair, eyes closed, he's lost in that inner jazz space.

I clear my throat.

It doesn't help.

"Groovy sounds," I say.

His eyes don't open. The puffed saxophone lips turn into a smile. He lowers the saxophone and half opens his eyes.

"Hello brother," he says, "can I get you something."

I look around. There is nothing there but coffee. No food. No tea. Nothing but a counter with a coffee urn. In the back, I can see a bag of coffee, nothing else.

"Um," I stutter, not sure what to say. "I think I'll have some coffee."

"Far out, man," he says, pouring me a cup.

As you can imagine, life moves a bit slow in Pahoa. Not exactly my cup of tea... er coffee. I want adventure. Lava. Spurting fire. Molten rock hissing into the sea. After the coffee, I thumb down to the ocean.

A car stops. A young man in a sportjacket and open shirt opens the door. I tell him I'm going to the lava.

"I'll take you to the end." he says as if the words didn't ring sinister.

I get in.

In a few miles, the road ends. Just ends. There is a big pile of dried lava blocking the way. Just pow, there's the road, then there's a solid mass of black over it. The end.

I thank the guy. He nods, turns the car around and leaves me. It's on foot from here.

Later, I'll tell you more about that adventure. First, I want to talk about the bullet spree in Colorado. The news-commentator I quoted at the beginning was right. Texas conservatives convened a special group. It's purpose? To inform parents on how to tell if their children listen to Marilyn Manson. Colorado schools banned long black trenchcoats.

On the gun side, even Charlton Heston and the NRA took notice. They scaled back their national convention, ironically scheduled for Denver. No showroom this year. All that fire-power, it's in bad taste, you know?.

Who's right? The liberals or the conservatives? Of course, THEY'RE BOTH WRONG. But more of that later.

Right now, back in Hawaii, I pass the first warning sign on the volcano:

***Warning:** The parks department recommends that you stay in back of this point. It may be dangerous to proceed.*

I walk on a bit. There are more people ahead. They'll die first if there's any danger. Then comes another sign, this one in bigger letters.

Warning: Steam Explosions Where Lava Enters The Ocean. Then in smaller print: *Sea water explodes into steam and boiling water. Molten lava and rocks blast skyward. Blocks the size of microwave ovens are tossed as far as half a mile inland.*

[Note: I'm a columnist and not a journalist. I therefore occasionally exaggerate, or even lie. But this is true! Dr. Gazork! The parks department actually wrote "microwave ovens."]

Onward I trudge. Over the black rock. Passing holes where steam pours from the rock into the air. The next sign prints the entire first line in capital letters:

WARNING: VOLCANIC FUMES. VOLCANIC FUMES ARE HAZARDOUS TO YOUR HEALTH.... they contain hydrochloric acid, sulfur dioxide and particulate matter.

Yo, what kind of matter *isn't* particulate? Still, it is hard to breath here. The air is... well, let's just say if I let off one of those major Jew-farts, no one would notice.

There are far fewer people here. Of those, many speak Japanese or German—tourists with balls. More than me, it turns out. At the next sign, a huge one, I turn tail and head uphill, toward the top of the volcano.

WARNING: BENCH COLLAPSE. NEW LAND, CALLED A BENCH, IS FORMED WHERE LAVA ENTERS THE OCEAN. THE BENCH IS UNSTABLE AND CAN COLLAPSE INTO THE SEA WITHOUT WARNING. BENCH COLLAPSES ARE FREQUENT AND CONTINUOUS. YOU ARE NOW WALKING ON A BENCH.

I can put up with a little sulfuric acid. I can certainly dodge a flying microwave oven, but a collapse into boiling water? No thanks.

So I head uphill, and uphill... and uphill. The black lava turns into a sparse wooded area, then a denser one. Ahead and slightly to the right, a dirt path cuts through the woods, leading upwards. And upwards. Right! Left! Right! A dusty climb, past burnt out trees and a small sign with an arrow: "Dead Forest."

Up and up I climb. Sweaty, thirsty, more alone than in the Gobi. Just me on this trail climbing a volcano. Each step is an effort. I want to just lie down and sleep forever. Right. Left. Right. It's hot, blazing inside my leather jacket, boiling my brain blood beneath the fedora. I expect my transplant plugs to pop—explode like a bloody volcano.

Then up ahead, is it a hut? A wooden structure? A mirage? I plunge onward, upward. Finally, I get to the structure— a forest ranger station and giftshop. Giftshop?

You bet, volcano keychains and refrigerator magnets. I shudda stayed on the collapsing bench.

At least I'm not lost anymore. I ask one of the rangers how to get to a highway off the volcano toward the Kona Beach coast.

"It's all downhill" says the ranger. "Just follow that path."

He points to another dirt trail barely visible through some bushes outside the giftshop.

I follow that trail. Down it goes. Soon I'm overlooking the crater in the center of the volcano. Black, empty, it could be the moon. A deep plate surrounded by a monstrous circular wall. Hot from lack of shade, as well as the lava that bubbles deep(?) beneath the hardened surface.

I keep on the trail, until it hits the crater floor. There it ends, on the dried lava plate I saw from above. There's no trail on the lava. Just lava. Dead black lava that could open up at any moment and drop me into a molten abyss... Look, there are rocks, in piles... obviously human-made... That must be the trail. I go from pile to pile, across the bottom of the crater. Thin dry cracks crisscross each other like the lines on Charlton Heston's face. Over I go. To the other side of the crater, then, a bit to my left: the trail starts again... but wait. I'm on the floor of a crater, surrounded by the volcano top. How could it be "all downhill?" It can't. It isn't.

OK, let's shift, I'm off the volcano onto the road to the coast. Before long I'm in Captain Cook, a little town on the sunny side of the big island.

It's evening. I find a cheap hotel and am off looking for authentic Hawaiian food. Besides sex, beer, and strange adventures, the main reason I travel is to try new food. If it's weird, I'll eat it.

Now I'm at this authentic Hawaiian place, in a shopping center, eating *laulau.* [Note number 2: The Hawaiian language likes to repeat itself. They double every word, or at least a syllable. That's why there's "lulu" in "Honolulu." The local fish is "mahi mahi." And "pipi" (pronounced "pee pee") is not what you make in the toilet. It's an animal that says "moo."]

Laulau is pork, wrapped in tea leaves, and then steamed. They serve a giant portion, with poi, a pleasantly bland side dish with the general consistency of semen. Delicious.

By the time I finish eating, it's dark outside. I've got a long walk back to the hotel. Then it hits. The laulau has passed through

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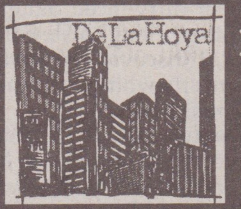

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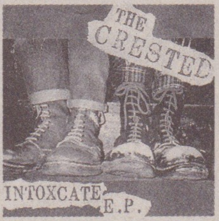
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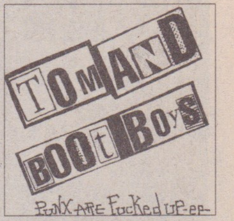
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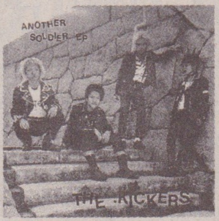
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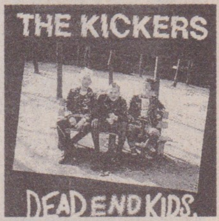
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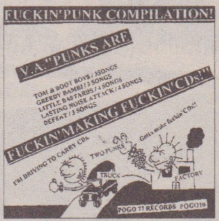
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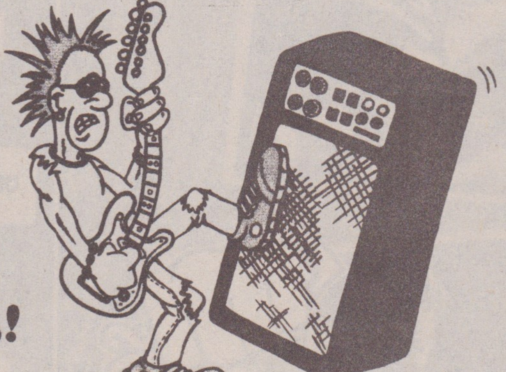

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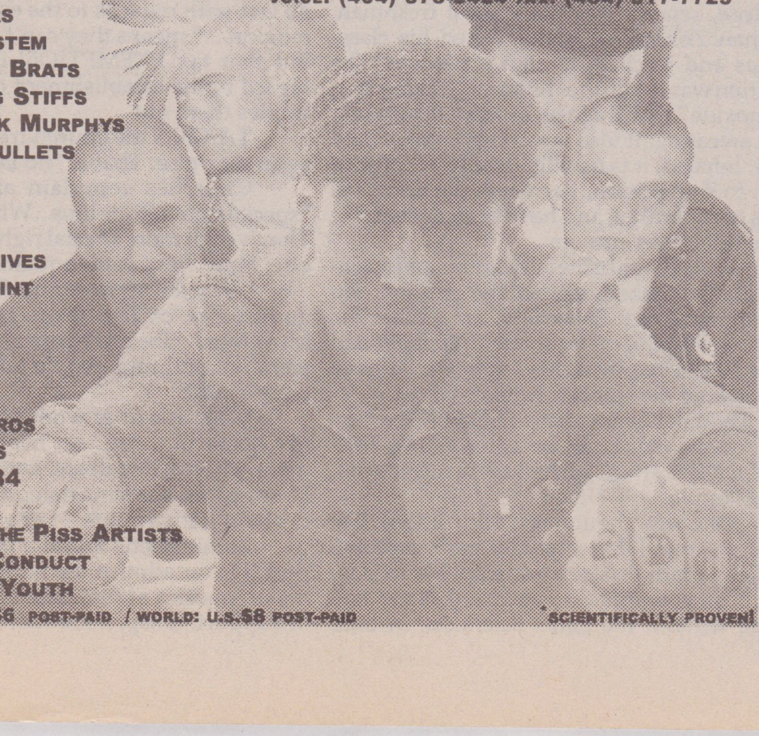

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my entire digestive system in a matter of minutes. As I walk along the highway, it begs to be released. It's not pipi that's aching to leave my body, but poo poo!

I head for the bushes, lower my pants and squat. Ahh, the joy of passing laulau. Heaven by the side of the road. I grab a few leaves to clean myself. Joyously empty, I walk back to the hotel.

I'm still a bit queasy the next day. But I stand, thumb out, on my way to the beach. My asshole feels like it's been cleaned with sandpaper. As the sweat begins to roll down the crack, the pain and itching get worse. I reach back to rub it dry, running my middle finger the length, That little brown hole is wetter and more viscous than I expect. I hand dry it as best I can, raising my middle finger to my nose after. (Don't we all secretly like our own smells?)

It's not long before a car stops. A dirty white Chevy. SKINHEAD and H/W/H/C are spray-painted in black on the side. CONFLICT blasts from the tape player. The driver is a big guy without much hair.

"Where you going?" he asks.

I tell him the name of the beach.

"Good," he says, "I'm going right near there."

And before you know it, we're off. I'm not worried. Hawaii is one of the few places where skinheads, skaheads, and punk rockers all get along with each other. So instead of cringing, I'm out to impress.

"Is that Conflict?" I ask.

He turns to me. "You listen to punk rock?"

I nod.

"Not too many people on the Big Island listen to punk," he says. "You're cool... And you like chocolate too, huh?"

"Whadaya mean?" he asks.

"You got a nice brown mustache.. and on your nose!" he laughs.

I wipe my hand under my nose. It's wetter and more viscous than I expect.

"Shit!" I say.

I'm right.

Whoops, I'm almost out of space. Well, leave Hawaii for the time being and maybe come back again next month.

To end, I wanna get back to Colorado. I wanna say how, in the debate between guns and culture, the culture crew is right. But not the way they think.

Isn't it hilarious to hear Clinton and his fellow politicians lament about violence? They ask "how could it happen?" that these teens would solve their problems with violence. Meanwhile, they're bombing the shit out of Yugoslavia, Afghanistan, and Iraq to solve *their* problems. Yeah, I wonder where these kids could have learned that violence is the solution to their problems. Do you think maybe it WAS Marilyn Manson?

ENDNOTES: [*Thanks to your protests, sit-ins, marches and church burnings, there are no longer length restrictions at MRR. All power to the people! Yeah! Still, visitors to my website: www.freeyellow.com/members2/seidboard/index.html, or subscribers (email to: MykelB@ix.netcom.com) will receive a few extra endnotes.]*

—>*Now THAT'S a royalty dept:* ROIR (611 Broadway, (411), NYC 10012 info@roir-usa.com) recently released a CD of Spanish Gypsy Flamenco. That would be weird enough. What makes it weirder is that the CD was recorded in jail. It was part of a Spanish government-sponsored contest. The winners got to be on the CD. They also got 5000 pesetas, AND a reduced sentence! Wow! Freedom as royalty! I'll take that any day.

Here's the deal: I make a record. You give me 10 years credit. That means I can commit crimes costing me up to ten years in jail, and turn in my credit instead of actually serving the time. Like a Monopoly *Get Out of Jail Free* card. What a deal!

The ROIR CD is called TWO CRIES OF FREEDOM. And if you only like punkrock, you're not gonna like it. But then again, if you had taste, would you be reading MRR?

—> *Mosquito Power dept:* The sensual Ms. M from Appleton sent me a newspaper clipping about red harvester ants found in the soil near the Hanford nuclear reactor in Washington State. They were radioactive, as were local flies and gnats. Don't worry, when the cancer rate increases, they'll blame it on cigarettes.

—> *My senility dept:* I don't remember if I wrote this before. But I got email from Henry Martin (Center of the World Productions, 301 N. 13 St., Ft. Smith AR 72901). He's doing a zine about prostitution and what it's like all over the world. He's also "a horny bastard and would love people to send sex shit." Send him copies of the stuff you send me!

—>*Kneejerk dept:* I've often been amazed at how quickly people will jump on the CAUSE band-wagon. If it sounds right they support it, without investigating, or even thinking.

Imprimis, the newsletter from Hillsdale College, reports that highschool freshman, Nathan Zohmer of Idaho, asked his classmates and teachers to sign a petition. The petition was to ban the chemical "dihydrogen monoxide" which causes excessive vomiting and sweating. It also is a component of acid rain. Inhaled, it is usually deadly. It contributes to soil erosion, decreases the effectiveness of car brakes, and have been detected in terminal cancer tumors.

Forty seven of the 50 students and teachers Nathan asked, signed the petition. No questions asked. Especially, not "What the fuck is *dihydrogen monoxide*?" If they had asked—or even thought— they would have discovered the answer: water.

—> Though I'm not a fan of SCIENCE, every once-in-awhile it can be entertaining. SCIENCE NEWS (6.20.98) had a few nice stories, for example.

One was about a test on fruitflies. Geneticists found that a mutant gene variation makes certain flies more susceptible to alcohol. In other words, they get drunk faster than those without the gene. Scientists, in their infinite wisdom and humor, have named this variation *the cheapdate mutation*.

In the same issue is a story about "Male wester toads" that live by the philosophy "If it moves— especially if it's big— grab it and mate."

These toads will screw a male or female indiscriminately. Who wudda thought that toads should be role models?

—>Remember that guy Jason, who did all those nice things for people? He promoted Hawaiian music and set up benefits for the homeless. How did God pay him back? Someone stole his video camera. The cops busted him for driving a motorcycle without a license. They arrested his galpal for an outstanding traffic violation. Then he broke his collarbone. Now, I hear, there's more. Jason wrote me:

"I was in an auto accident and the car I borrowed from an ex-girlfriend was totaled. I messed up my left knee too." Send your kind thoughts to the boy— he needs them. (http://members.aol.com/Hwnexp/)

—> *It's a tough problem dept:* Early this year, the IRS took away the tax exemption for Operation Rescue's central church. The reason? The group took out newspaper ads urging a vote against Clinton. The IRS said that tax-exempt religious groups cannot advocate for or against a candidate. The church said, it has a right to free speech and can advocate anything it wants. On March 30, the church lost in court. They had to pay taxes.

As a free-speech supporter and church-hater, that puts me in a difficult position. Which side do I support?

The answer is easier than the question. That is: The church IS entitled to it's free speech, but it is NOT entitled to tax exemption— at all.

The government is looking at the law backwards! They say, "Congress shall make no law with regards to the establishment of religion...." means they can't tax the church. But that tax EXEMPTION is a law "with regard to the establishment of a church." It singles them out.

TAXING the church treats them same as anyone else. That is "no law."

Churches complain about granting "special rights" to homos... What about them? They've got more special rights than anyone else! How 'bout some equality around here.

—> *Sad news dept:* Annie Sprinkle is the godmother of the sex-is-good Women's Movement. She's a former porn star who went out and told people how great it is to have a cunt.

God, in a fit of womb envy destroyed her home in a fire. All her camera equipment, photos, negatives, everything... gone. Despite this, she's most depressed about the death of her two cats. Watta woman!

Annie needs moral and physical support. If you admire the stuff she's done to make America a better place, send her email of support: amsprinkle@aol.com. She'll appreciate it. If you can afford it, send her some money too. She has to start all over. Send your donations to: P.O.Box 396, Sausalito, CA 94965. Tell 'er Mykel sent ya.

—> *Further disasters dept:* I don't have time or space to describe everything that went wrong on the Hawaiian trip. One thing I didn't talk about was my visit to a nudist beach and how I lost my TRIBE 8 t-shirt there!! I was heart-breaking!

I appeal to you, good reader. If you've got one, preferably white on black with two angel-girls kissing, PLEASE SEND IT TO ME. I promise to publish your name, and mail you something good! Just let me know what you want. As usual, I'm at PO Box 137, Prince Street Station, New York NY 10012. Thanks

TeeNAgE SuiCide

WITH NICK FITT

Well its over kids. The experiment that was my first semester at the University of Massachusetts at Amherst is over. Oddly, I've decided to stay here for the foreseeable future.

Why? Well, rumors of my alleged pedophilia aside it really isn't that bad. I've made some friends, I've found some cats that want to start a band and I've found a job. I'm not doing horribly in my studies and I've actually declared a major (DJ Jazzy Fitt is the newest member of the Journalism Department at Umass). I've settled into the groove of college life.

And you know what? I kind of like it. I find myself questioning why I didn't do this sooner. I get along with my roommate and I love dorm life. I love playing Goldeneye until I'm ready to vomit. I love how I burn away hours on Jerry Springer, Jenny Jones, the Simpsons, Seinfeld and Friends. I love loafing. College kicks ass. I recommend you try it.

Which is not to say that all I do is dick around and do nothing. Quite the contrary. I think that I bust my ass on schoolwork. But the weird thing about college schoolwork is that I fucking love it. I love reading the books we read in Civil War History, I love the papers we write in Contemporary Political Thought, I love the fucked up weird-ass movies that we watch in Avant-Garde film, and I love the bizarre problems that we do in Intro to Logic. Its fun to me.

All in all Umass is not a bad place. Outside of the hippie dorm that sits on the top of the hill with a stupid Jolly Roger flag flying from the top of the roof its a pretty decent place. Umass has a reputation as being either a jock school or a hippie school. I don't think that either is particularly true. The kids here are really down-to-Earth. The kind of kids that smoke lots of pot after school and on the weekends and spend their summers doing landscaping or construction for their best friend's fathers' construction company. Aside from constantly having to hear Santana being broadcasted from the quad and the cold weather its not that bad. I would tell my friends to come here.

Umass is a real world college. If there's one thing that I hate its colleges like Hampshire, Oberlin and Antioch where nancy boy twits go to get away from people who "oppressed" them in high school. Part of dealing with the real world is dealing with people you hate- like the hippies in Butterfield or the eurotrash that live in Southwest. I think that college is part of the real world. Sure, like I said earlier there's a bit of it that's a sort of relaxed loafing but I think that part of the learning process is the experience of college- and part of that experience is having to deal with people that suck. I hate colleges like the ones I mentioned earlier for the same reason that I hate magnet, charter and alternative schools. And besides that magnet/charter/alternative schools are just ways to circumvent integrating schools and break unions, but that's another matter.

I don't feel pathetic anymore. The sun has entered Amherst and I'm letting it shine. As far as I'm concerned the world is my fucking oyster.

And ironically the world is falling apart around me. World War Three is beginning as the United States under the auspices of NATO begins raining death over Serbia on the pretext of "human rights." Here's a hint kids- the United States has never given a shit about human rights or ethnic cleansing.

What's even more sad is seeing the degeneration of people who consider themselves revolutionary. Not only are many people outright and wholesale giving support to the bombings but there are others who oppose the bombings from the point of view of the lowest common denominator. "Stop the Bombing" Sure, but along what lines? Along the lines of the Serbian nationalists who protest against bombings, some of whom are outright fascists? Of course most of those in punk rock would say that I'm being a sectarian jerk- just like the people that get up on my shit because I don't go to marches for Mumia that carry the words "new trial" somewhere in the slogan.

One of the things that I've learned that's even been reinforced at college is that lowest common denominator politics do nothing and that anyone who takes politics seriously doesn't respect LCD politics. Blocking with the Nation of Islam against bombings in Iraq (such as Dave Grenier from Retrogression Magazine did) or with Serbian nationalists is bullshit and principles are not sectarian.

Now go forth and smash imperialism.

ENDNOTES: 1. 404A South Main Street / Attleboro / MA / 02703 2. xnickfittx@aol.com

BRUCE
ROARS

I Don't Like You

You fucking skins and punks are in luck! Longshot Records from Vancouver, B.C., Canada in conjunction with D.S.S. Records from Linz, Austria has released a smart new "Rockin' the Streets Promo EP" in support of the "Rockin' the Streets Vol. 2" CD. Featured on side one are THE FRANKS from Gothenburg, Sweden doing their song "Lower" and THE CLEATS from Edmonton, Alberta, Canada singing "The Future's Yours". Both songs are hard streetpunk and show excellent influences including the TEMPLARS, SUBWAY THUGS, and THE GLORY STOMPERS. Turn this EP over and you have SUBWAY THUGS in the flesh cranking out "Just Not Fair". Excellent! The final track on this superb EP is THE STOUTS from Orlando, Florida with their gruff oi number "Dead Society". First rate oi/streetpunk! For your copy contact: Longshot/D.S.S. Records, #606-233 Abott ST., Vancouver, BC V6B2K7 Canada.

D.S.S. Records has been licensed by Sidekicks Records out of Sweden to put out some great oi vinyl. The first record we will cover is the GUTTERSNIPE "Never Surrender, Never Given In" EP. This skinhead band from Umea, Sweden has the melodic sensibilities of BLITZ or COCKNEY REJECTS but they deliver the music with youthful anger and enthusiasm. GUTTERSNIPE has two other singles available. Look for GUTTERSNIPE's "We Are The Army" EP on Bronco Bullfrog Records from Spain and GUTTERSNIPE "United and Strong" on Knockout Records, Germany.

Next up on D.S.S. Records, you have VOICE OF A GENERATION, "The Odd Generation" EP. VOICE OF A GENERATION hail from Orebro, Sweden and they play melodic oi/punk with foundations firmly rooted in the old style punk from England of the late seventies and early eighties. You can hear some of the derivative COCKSPARRER and SHAM 69 sounds emanating from VOICE OF A GENERATION. The band has aptly chosen the name of the quintessential BLITZ album as their moniker. Give VOICE OF A GENERATION a listen.

The next item available for you from D.S.S./Longshot is the "Cheers Hello" EP from the German band the MADCAPS. This is slower sing along punk rock similar to vintage PETER AND THE TEST TUBE BABIES material. The band has a good punk sound with lyrics about girls and beer. The MADCAPS cover "Teenage Kicks" by the UNDERTONES for their finale. Give it a spin!

The consistently good Combat Rock label from France - the ones that brought you the "Rather Be Hated" 7" by LOWER CLASS BRATS last month, are back with the goods.

The first offering is by CHARGE 69, the fine oi/streetpunk band from France, that had a strong album on Combat Rock last year called "Appearance Jugee". This time out CHARGE 69 brings you "Region Sacrifiée" a mini-cd with four good songs entitled "Casse Toi!", "Region Sacrifiée", "Heritage", and their anthem "Charge 69". This energetic punk band sings up-tempo songs in French that reflect diverse influences including ANGELIC UPSTARTS, GBH and ENGLISH DOGS. This is another quality release by CHARGE 69. Order your CD from Combat Rock at: 7 Rue du Paquis, 57950 Montigny Les Metz, France.

The second streetpunk CD brought to you by Combat Rock this month is called "Fun and Fury" by SHOCK TROOPS from Montreal, Quebec, Canada. These punk stalwarts offer a good mixture of hard-edged punk/skin music with good politics and lots of emphasis on working class values. In "Minimum Wage" SHOCKTROOPS sing: "I've been working here all day just to earn my wretched pay/Breaking my back all day long/ Making my boss rich and strong...". In "Bastard In Blue" SHOCKTROOPS condemn the police: "You're a bastard in blue/You're a fascist scum/But I'm not afraid of you, and I don't really give a shit, if you think I'm a bum/But if I try to resist you, you'll charge me with assault/You'll beat me up black and blue and swear it was my fault/We all know you're the oppressor and for your means you use force/But violence always brings violence/One day it'll come back on your nose..."

This music is rollicking pub oi with good sing-a-long choruses for your mates. When you have the opportunity you must investigate the music of SHOCKTROOPS.

The next band to come forth with the streetrock you need is VANILLA MUFFINS and their new CD "Ultra Fine Day" on Walzwerk. This is more of that refined sugar oi that the VANILLA MUFFINS have brought you in the past. This band gets a pleasant rock sound bridled with the tasteful guitar work and sweet harmonies you've come to expect from VANILLA MUFFINS.

For a good overview of both new and old street music from the U.S.A., Canada, England, Germany, France, Belgium, Portugal and elsewhere you should embrace the new CD "The First Ten Years". Some of the highlight of this CD include SKINT, BRAINDANCE, THE ELITE, BOOTS AND BRACES, ANOTHER MANS POISON, BOVVER 96, OXYMORON, ANTI-HEROES, THE PRIDE and SCURVY. Keep your eyes on SCURVY. This new oi band from south London has a great sound and obviously has been inspired by the likes of THE COCKNEY REJECTS and the 4-SKINS. You will be hearing more from SCURVY real soon with a debut 7" about to come out. Right behind that release you will hear SCURVY on the Helen Of Oi compilation "Punks, Skins, and Herberts Vol. 5".

The Pogo 77 label has dumped a huge whack of punk records on your head! You little punk fucks can start with the TOM AND BOOT BOYS "Punx Are Fucked Up" EP. The sound is fair to good and the music is balls-out punk rock. TOM AND BOOT BOYS start with "We Are Punks" and plow right on through six numbers including "We Don't Give a Fuckin' Shit" and "Fuck You". Fast and raw as a bleeding ulcer!

For the screaming GBH style spikey-haired punx, you have got DISLIKE and their "Shock" EP, noisy and troublesome, this lot! If you are a DISCOCKS fan you had best find this jewel!

Pogo 77 Records release number nine is "Dead End Kids" by the KICKERS. This is more fast and furious punk rock from the Riot City/No Future school of thrash circa 1982. Listen to the KICKERS do "Fight For Revenge" and "Clampdown". The spirit of THE EXPLOITED is alive and well!

Next in the line up is the BUBBLES with their 1977 punk infused "Kick Someone's Heart". This tidbit has more in common with the STITCHES than the SEX PISTOLS. There are some catchy tunes here - the title cut "Kick Someone's Heart" is quite good. So is the song "Growing in the Midnight". Checkout the BUBBLES.

A mighty kickin' punk slab comes to you courtesy of THE BLUSTER with their punk rock EP Pogo 14 known as "Dusty Boots". This has good vocals and choruses with driving guitar bass and drums pushing the whole punk urgency. THE BLUSTER have a good song called "Punks and Skins". The lyrics go: "Our clothes are not only fashion/ We have our own opinion to our uniform/ Anybody can just be in fashion/You must have your idea/Punks and skins doesn't mean left side and right side/We should unite and get excitement now/ Unite and win/ Punks and skins!" Good stuff here! Give THE BLUSTER your respect! They deserve it.

Pogo 77 record release number 14 is the SHIT-FACED with their EP "Shall We Dance". This is mile-a-minute blazing fast pogo punk with sing-a-long parts. The vocalist has that snotty punk-brat singing style somewhere between the SEX PISTOLS and BLANKS 77. The tunes are catchy and danceable with lyrics about drinking, throwing up and record collector geeks.

The next record on the agenda is quite possibly the best one yet! MARTENS from Okazaki-City Aichi, Japan have a fine oi/ streetpunk record called "Punk Rock Rail Road". The songs "Standing Fight", "Real My Self" and "Rockin' Oi" demonstrate the strength of this streetpunk outfit. Very very good!! The lyrics indicate an intelligent outlook on life. In "Rockin' Oi" MARTEN's write: "Everyone has their own thought and policy/So opinion and lifestyle is different.../ Let's be one by enjoying rockin' oi/Everyone takes each stimulus from different things/So fashion and hairstyle is different/ There are various persons but everyone is the same/ Let's be one..." This record kicks ass! You must have it!

On the live music front punks and skins in the United States have been honored with a fabulous Triple-Threat Tour featuring DROPKICK MURPHYS, OXYMORON and THE DUCKY BOYS. For many people it was their first opportunity to see THE DUCKY BOYS. Fuckin' A! THE DUCKY BOYS rule! This is rock and roll the way it was meant to be played-fast and hard and packed with feeling! When the DUCKY BOYS sing "All Rise Up" it sends a chill up your spine! The crowds in California knew all the lyrics and had a great time!

OXYMORON needs no introduction. These German punks are at the top of their game - the records are great but you have no way of comprehending OXYMORON's brilliance until you see them play live. Excellent.

What more can be said about the DROPKICK MURPHYS? These great guys have taken us on a wonderful three year ride from small dives to large venues and they always remember everyone who came out and supported them early on. The DROPKICK MURPHYS have kept the faith through-out their ascension to the throne - the DROPKICK MURPHYS are the kings of punk right now.

The DROPKICK MURPHYS reciprocated all the help local bands have given over the years. This afforded prime opening slots on the shows for: THE REDUCERS S.F., THE RANDUMBS, PRESSURE POINT, NO ONE'S VICTIM, THE CUFFS, MAIN STREET SAINTS and many more. Thanks again to the DUCKY BOYS, OXYMORON and the DROPKICK MURPHYS. Let's do it again next year!

'Til next time....

See you in hell!

NetPunk

with

Mark Hanford

By the time you read this, the war in Kosovo may be over, though as of this writing it sure doesn't look like it. This month, in addition to the usual jumble of punk sites, I have some interesting anti-war sites for you to check out. I'm assuming that these will stay up even if the conflict is over, but if they aren't, I guess you'll just have to deal with it.

The first site, run by the Committee

Against US Intervention, has a site at http://www.antiwar.com/ . You'll find the latest news from the war, from the perspective of people who don't want the US there. You'll also find a lot of commentary, editorials, cartoons, and letters about the issue. An excellent way to educate yourself about some of the reasons against action.

Another interesting and informative site is the Free Serbia site at http://freehosting.at.webjump.com/am/aman-bre-webjump/e-index.html . This site keeps you up to date on what's happening, from an insider's perspective, as it is being updated by people in Belgrade. The politics behind this site are interesting: the pro-democracy authors are against US intervention and policies of President Milosevic. Definitely worth your time.

Also covering the war in Kosovo, as well as other world events is Z magazine. Z magazine's website gives you daily critiques, columns, etc from leading social commentators and more. Visit Z at http://www.lbbs.org/ .

The final war site is the Alert! homepage at http://www.alert.org.yu/ . This page is a collection of anti-intervention links, and also maintains a web-ring of anti-intervention sites. Visit here as a jumping off point for more information than you can read.

Okay, enough about the real world. It's now time to retreat into our virtual world of punk rock websites and other cool shit, where bombs raining down on civilian's heads don't mean a thing and nazis' shooting up schools only happen in video games. Yep, it's time for the NetPunkRockRoundUp (I just made that up... catchy or what?).

I've mentioned mp3.com before (http://www.mp3.com/) as a place to find free CD-quality music files. I explored it further, however, when I got an e-mail from John of the band Rocket City Riot. His band has sound files up on mp3.com, and it got me interested on how you get your music up there. It's actually very easy - all you do is sign-up and upload your songs.

If your band has a recording, you can sign up for a free account at mp3.com and put the songs online. You keep all rights to the songs, though you have to give them permission to put them on compilation CDs if they want. You can even sign up for a deal where they'll put out CDs for you, and sell them for whatever price you set (over a certain amount, but it's low) and give you 50 percent of the proceeds. If you're in a band, you owe it to yourself to check it out. I put some Haggis songs up, which you can find at http://www.mp3.com/haggis/ .

Rocket City Riot also put up some files, found at http://www.mp3.com/rocketcityriot/ and are selling their CD at mp3.com for only $4.99. After you check them out there, you should go to their homepage at http://fly.hiwaay.net/~jmking/ and see what they're all about. They have a few pictures and a news page. Not a heck of a lot here, but you still might want to visit. The other cool thing about this band is that they recorded their entire CD using their home computer. The computer they used was a Pentium-166MMX with 32-megs of RAM - not exactly a powerhouse. DIY, baby!

I got e-mail from Dante of Sewage wanting me to check out their site. They have a couple of sound files whose quality was pretty bad, but from what I can tell they sound kinda like a New Yawk version of GBH. Lots of pictures here, mostly of their spiky hair singer. This site could use a lot of work. More text, less pictures, and some decent sound files. You can see what I'm talking about yourself at http://www.users.interport.net/~dante/sewage.html .

Another band page is that of Mrs. Krabappel at http://www.geocities.com/SunsetStrip/Stadium/7264/ . This band has a couple of photos, a bunch of lyrics, and some song files. Unfortunately, the backgrounds screw things up so that you can't read the page, and overall there isn't much here. Another good example of a web page that needs some serious attention.

Now a couple of record label pages. Slap Happy Records has put together an excellent site for their label. Sample sound files of their releases, a what's new section, reviews, and pages for the bands that are on the label. My only criticism is that there is not enough to read here. Still, it is easy to look and easy to find your way around. More punk sites should be put together like this. Slap Happy is at http://www.surf.to/slaphappy/ .

The other page is that of Track Star Records. You'll find it at http://www.trackstarrecords.com/ . Track Star is a label and distro that carries a bit of hardcore stuff. Their website is slick, and they have an interesting page about their releases and some cool pictures, but, unfortunately, they don't have any sound files.

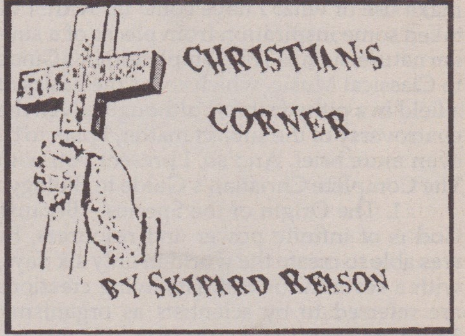
Disjointed Thoughts, Paranoia? is a webzine that features mostly rants of it's author. Some of the rants are stupid, but some are insightful and interesting. DTP also has columns, some interviews, and reviews, as well as a message board dedicated to the discussion of evil. I still find the rants, which seem to be updated every couple of weeks, the most interesting. DTP is at http://www.angelfire.com/oh2/dtp/enter.html .

Another 'zine of sorts is Live Yoghurt, which is a bunch of rants by this 30-year old British guy. Sometimes he's silly, sometimes zany, but there is always a bit of fun, and occasionally a bit of truth, to what he has to say. Live Yoghurt is at http://www.angelfire.com/biz2/LiveYoghurt/main.html .

The Punk and Art Page (http://www.geocities.com/SoHo/Square/1380/) is another punk site, but this one has a bit of a twist. Their main focus is putting up artwork by punks like YOU. If you draw, paint, etc. you should get in touch and get them some samples to stick on the site. They also have punk photos, writing, message boards, and the other usual page stuff, but the artwork is the coolest part of this site.

Another page of punk artwork is at http://www.geocities.com/SoHo/Exhibit/1662/ . Ryan does some pretty cool black and white artwork. You can check out samples on his page and maybe get him to do something for your 'zine or band or whatever.

Okay, that's quite enough for this month. A reminder that I've changed my address to netpunk@diehippiedie.com and my columns are now online at http://www.diehippiedie.com/netpunk/ . If you use my old address, however, I'll still get it. Working at an ISP has its privileges. And, as always, you can send me snail mail at POB 8059; Santa Cruz CA 95061.



I suppose it is best start with what you might call the genesis of this column. I was going door to door, distributing literature and trying to save souls, when I came to a house of some infamy in my part of town, the house with the big black door. But what had I to fear? God was and is with me. I engaged the woman who answered the door, Jacqueline, in some ice breaking small talk, from which I learned of the publishing of this periodical. Among other things we discussed the fact that Christian views were not presented in MRR, although there is a growing segment of Christian punk rockers. Although she refused salvation, eventually Jacqueline had to admit that MRR could not truly be a forum for the views within this subculture while refusing to recognize a large portion of it. It was eventually settled that I would be permitted to edit a column of work submitted by Christian punks. Thus, from amongst the cobble stones of the road to damnation, which form most of this periodical, sprouted the lone blossom that is Christians' Corner. At the end of the column I will provide an e-mail address at which may be contacted regarding submissions or other matters.

Since the column is new, I will author the first installment.

One thing I hope to achieve with this space is to provide an alternative to the tidal wave of anti-God humanism which is shoved down our throats, especially in public schools, from the time we are able to understand speech. Perhaps the boldest offense is the study of "biology." Now really, unless one

Columns

plans on a career in medicine or animal husbandry, there is little need for memorizing where organs are located in the body and what phylum hosts the tape worm. The reality is that, Biology class provides an avenue to unleash twin liberal-humanist channels of indoctrination, those being the theory of evolution and sexual education, along with an unhealthy dose of environmentalist socialism.

When I was in school, I had all kinds of problems with biology tests. Which were the correct answers? Those my pastor gave me, or those in the text books? Sometimes the answer would be a word, that if spoken at home, would earn me 30 lashes. My children will face no such hardship as they will be home schooled. As I think forward to fatherhood, I've decided to work on the biology text my children will study, and invite you to make use of what I have come up with. I've taken some inspiration from pieces of a similar nature, such as The Complete Idiot's Guide to Classical Music, which cover the basics of a field in a pithy fashion, although, given the controversy of the subject matter, I plan to be even more brief. And so, I present you with The Complete Christian's Guide to Biology .

1. The Origin of the Species – Because God is of infinite power and resources, he was able to create the world in only six days, with a seventh for rest. His living creations are referred to by scientists as organisms. There are four basic types of organisms; microbes, such as bacteria; plant life, such as trees, animals; such as your cat or dog, and humans. The world was created as a place in which man could serve God, and the plant and animal life was intended for humans to use to this end. Could it be mere coincidence that plants and animals provide nourishment, clothing, fuel, transportation, and so many other things for man? The logical and correct truth is that this is by the design of a generous maker.

2. S_x Ed. – Woman was created when Eve, the first woman, was molded from the rib of Adam, the first man. Man was made in the image of God, and woman derived from man. So, it is part of nature that, just as man should serve God, woman should serve man within the institution of marriage. Again, it is no mere coincidence that, compared to men, women are of feeble physical, as well as mental powers. Only a monogamous, heterosexual marriage between two chaste Christians can provide a life free of diseases transmitted during fornication, as well as the fulfillment of all parties. With the support of a wife a man will thrive, making full use of his strength, industry and intelligence, while the woman cares for the day to day things which might otherwise weigh him down. Under the guidance of a firm but loving man, any woman can find true happiness raising and caring for children, and helping to propel her husband to success. Even psychologists will tell you that this is the environment which is most likely to produce happy, obedient children. .

3. The Environment – Our world was created by omnipotent God so that humans could make use of it. While it is important to respect God's creation, we mustn't be so vain as to think that we can destroy it, or even do any serious damage to it. For example, many worry about the melting of polar icebergs, but if the icebergs do melt the oceans will remain at the same level, just as the level in a glass of water remains the same when ice cubes melt. Yes, the earth will be here for a long time to come, until about 10 years from now, when it will meet fiery destruction by the hand of God.

In conclusion, the answer to most questions you might have about biology is simply "God did it." Why do people have appendixes? God decided that, for some reason, we needn't question that we needed them. Why does nature seem to fit together so well? It is the perfect creation of a perfect creator. Where did AIDS come from? God often sends plagues upon those he is angry with, so clearly AIDS, which affects gays, drug users and prostitutes, must be Heaven-sent.

Well, that's it for my guide. If you have comments, suggestions or can think of anything that wasn't covered, let me know. The main theme is really that we don't need to worry too much about worldly trivialities. Just the other day I spent all day working on a tool shed. I cut my self on some nails in the floorboard about 10 times and now, just as those wounds heal, I've got this nasty soreness and stiffness in my jaws and abdomen. So I might ask why humans are so frail, or run off whining to the doctor. But I realize that our frailty is to remind us that we are not gods, something we often seem to forget. What it all boils down to is serving the Lord, every day in every way, no questions asked.

ATTENTION Christian brothers and sisters. Send your comments or questions to me at skipyskip@aol.com. Also, send anything you would like to see in the column, such as essays, reports, poetry, goings on in punk Christendom, maybe even short stories. Please, no Catholics.

STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will
DR. DANTE

Having given the highlights of the night of my induction into the Vanilla Ice Posse (remember, as long as MTV and other mainstream media outlets use him as a whipping post in lame attempts to fake a degree of credibility they don't possess [as any one who rates above moron level knows], you can be certain that flying the Vanilla flag will be an act of outright defiance against the powers of insipidness in this world. "What about when he starts selling 17 million records again, what then?" I almost hear you ask. As Ted Kennedy said to Mary Jo, we'll cross that bridge when we come to it), I come finally to my long-promised (if not especially anticipated) column on the historical basis of the scalp hunters in Cormac McCarthy's *Blood Meridian*.

If you haven't read *Blood Meridian* despite all the attention Mr. McCarthy's been getting in the past couple of years (mostly due to *All the Pretty Horses*, a fine book in its own right but one cut from a much more wholesome bolt of fabric), I recommend that you do so. As long as you've got a strong stomach, that is.

The MRR review of *Blood Meridian* would be something like "a treatment for a SAM PECKINPAH western as written by WILLIAM FAULKNER and THE MARQUIS DE SADE." You've got scalpings, sodomizing corpses, shooting puppies, more scalpings, knife fighting, shooting preachers, etc., related in an effectively concise and dispassionate manner which contrasts nicely with the vivid prose which McCarthy uses to describe things such as the play of light on canyon walls.

But there's more to the book than cruelty and natural beauty. There's also suffering in plenitude. And though I doubt many readers take seriously the hoary whitewashed rationalization of basic human ugliness peddled as "Manifest Destiny" ("It happened, so Somebody meant for it to happen"), *Blood Meridian* is still liable to be somewhat disturbing (consider yourselves warned).

The only fault that I found with the novel was that one of the main characters, Judge Holden, was simply too unbelievable. Although certainly more intelligently and artfully delineated than the likes of "Silence of the Hams" Hannibal Lecter, this immense and hairless walking encyclopedia who is not only a gifted musician and dancer but a scoundrel of the lowest degree (a rapist and murderer of children, for starters) stretched credibility a bit far for my taste.

Imagine my surprise then, when I found a used copy of the 1956 edition of *My Confession* by Samuel E. Chamberlain (I believe there is another edition currently in print), wherein are related his experiences as a member of Zack Taylor's Army in the Mexican war and, later, in the company of the scalp hunting gang led by John Glanton (who tends to not get short shrift in historical works on the West, which tend to favor violent psychotics with redeeming features).

John Glanton...wasn't that the leader of the gang in *Blood Meridian*? Chamberlain relates "...at the close of the Mexican war, hearing that the governor of Sonora was offering fifty dollars for every Apache scalp brought in, [Glanton] organized a motley band of adventurers and entered the service of his old enemy General D. Jose Urrea...[who] seemed equally pleased when Ranger or Indian went under...There was in camp thirty-seven of those disgusting articles of trade, Apache scalps, cut with the *right ear* on, to prevent fraud, as some Indians have two circles to their hair."

And, reading on, "The second in command...was a man of gigantic size called "Judge" Holden of Texas. Who or what he was no one knew but a cooler blooded villain never went unhung; he stood six feet six in his moccasins, had a large fleshy frame, a dull tallow colored face destitute of hair and all expression. His desires were blood and women, and terrible stories were circulated in camp of horrid crimes committed by him when bearing another name, in the Cherokee nation and Texas; and before we left Frontreras a little girl of ten years was found in the chaparral, foully violated and murdered. The mark of a huge hand on her little throat pointed him out as the ravisher as no other man had such a hand, but though all suspected, no one charged him with the crime.

"Holden was the best educated man in northern Mexico; he conversed with all in their own language, spoke in several Indian lingos, at a fandango would take the Harp or Guitar from the hands of the musicians and charm all with his wonderful performance... He was "plum centre" with rifle or revolver, a daring horseman, acquainted with the nature of all the strange plants and their botanical names, great in Geology and Mineralogy, in short another Admirable Crichton, and with all an arrant coward. Not but that he possessed enough courage to fight Indians and Mexicans or anyone where he had the advantage in strength, skill and weapons, but where the combat would be equal, he would avoid it if possible."

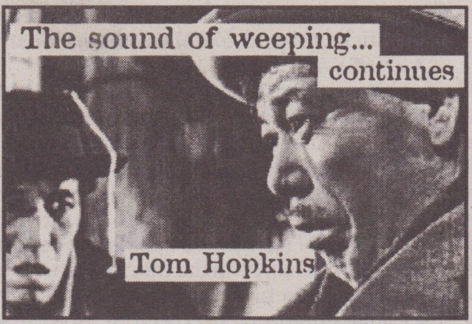
An interest in corroborating Chamberlain's account (as "My Confession" was written largely for his own amusement and to impress others with his youthful exploits, it is easy to entertain suspicions as to its absolute veracity; of course, he claims to have not taken part in any of the scalp hunters' worst offenses) led me to Owen P. White's engaging "Lead and Likker" (1932) which contains the only other references to Glanton and Holden that I've been able to find (but unfortunately lists no sources).

The chapter on Glanton contains some gems of verbiage, but my favorite is his account of the Yuma Indians reclaiming their ferry operation which had been forcibly taken from them by Glanton's gang.

He first tells of a semi-successful supply run to San Diego made by Glanton and a few of his men. When they returned, "several days later, several things happened. They were all filled with joy at being so happily reunited. A few hours later they were all filled with whiskey. At midnight they were all sound asleep, while at daybreak, the Indians having taken advantage of an opportunity for which they had long been waiting, the completely and entirely dead bodies of Glanton and all his men...were floating peacefully and serenely down the Colorado and on towards the Gulf of California."

What do you know, a historical happy ending!

Anyone with knowledge of any source materials of the John Glanton story, please tip me wise.



The sound of weeping... continues

Tom Hopkins

I've been out to a number of shows lately which have been more enjoyable usable. A number of these bands will be touring this summer. BREAD AND CIRCUITS, FORMER MEMBERS OF ALFONSIN (though I was feeling a bit left out of the conversation between band and audience member which alternated between drugs/alcohol being bad and the promotion of drugs/alcohol as mind expansive agents. Me, I don't know that drinking has made me any smarter, but I have fun, and if having fun is wrong, I don't want to be right.) LIFE'S HALT (not emo in the least, hardcore, fucking go!) and TIME IN MALTA (once again full force, loud, moving music with a lot going through each song was wasted on a bunch of people with their feet glued to the floor). CAVE IN and ISIS are going cross country, and I understand that YAPHET KOTTO are out there as this is being typed.

I was on my Ouija board recently and was contacted by Mike of PALATKA/*Scenery*/Loin Cloth fame. He wanted me to thank everyone for the concern and let you all know that he is feeling much better now. He also had some emo news to share: the drummer from CIRCUS LUPUS is in a new band by the name of the DIVINING ROD, PALATKA LP in the coming months, and there may be a competing BREATHING WALKER CD and LP release. BREATHING WALKER was tape release on Vermin Scum, ages ago, and was essentially MOSS ICON adding stringed instruments to some of their songs as well as other forms of experimentation.

Always a pleasure to see what the Donut Friends label is up to. The recent output is the "Indestructible Junk Show" CD of BISYBACKSON. I've heard these folks before, and while they weren't awful, they weren't too memorable. The five songs here tug hard toward the keeper side, mainly cause of the switch-a-roo style of the vocals. Either spoken sung, or manic and spastic, with the music of the bare bones three piece following accordingly. Not unlike BOB TILTON with a healthy appreciation for 80's pop, but still harsh and able to cut loose. I'd check 'em out live. (Donut Friends, PO Box 3192, Kent, OH 44240)

Plenty of the Carolina's energy on the FROM SAFETY TO WHERE CD. Some of that drivin' emo found on the GRIVER LP, though not as hectic as say, CORNELIUS or EURICH. Fairly noisy, always a good thing. Lyrics in the traditional personal political arena. Probably the folks you'll be most happy about letting sleep on your floor this summer. Just a feeling I've got. (PO Box 11726, Columbia, SC 29211)

WAIFLE had an EP in the regular reviews last month. Fairly tight screamo as I recall. Their "The Music Stops, The Man Dies" CD attempts to be the shovel stamping the soil over the grave housing the bloated corpse of indie rock excess. They've got a lot of the elements of emo good ol' days with big loud guitars at mid tempo accompanying screamed out vocals from the gut, with the dual personal and political viewpoints. At times things get slow and dramatic (yawn) while at others the drums kick in and move it all along (yea). Hopefully they're bringing some confrontation to the stage soon. ($5, Magic Bullet, 2005 Monitor Drive, Stafford, VA 22554)

If you're in the store looking at the CASKET LOTTERY CD and wondering what it sounds like, keep the following in mind. BOY'S LIFE and CHRISTIE FRONT DRIVE (who had great starts on their first LPs) bear a lot of the blame for the indie rock direction that false emo took. Now, just think if their later stuff had only occasionally ventured into lukewarm indie waters but kept it pretty emoggressive (hey I just made that word up!) for the most part. I think that sums it up for this 4 song, 16 minute CD. (Status, PO Box 1500, Thousand Oaks, CA 91358)

Acoustic bands. I don't know, usually the product of people way too arty and impressed with their own guitar picking abilities. So of course there is a lot of appeal to many emo folks. The HATED EP "No More We Cry" is the acoustic standard to strive for if'n I'm being polled. The singer from PLUNGER, Tom Lamacchio (?) gets pretty close with his stuff. But it is still fucking death to watch live. This month their are several acoustic EPs in, two from RUMBLESEAT (No Idea, PO Box 14636, Gainesville, FL 32604) and one from KEITH WALSH (Forever Escaping Boredom, 1012 71st St N.W., Brandenton, FL 34209).

Fans of rockin' emo groove core get a double dose on the split EP with IMPEL and DIVISION OF LAURA LEE. The bands are well suited for one another, but I think I'll vote for IMPEL due to the spat out vocals and the catchy/moody drum and bass interaction. (Carcrash, PO Box 39, 46221 Vanersborg, SWEDEN)

Other Swedish import/exports is the long awaited (and unfortunately procrastinated) LAST MATCH/SWITCHBLADE EP. SWITCHBLADE lands straight on the nose in this round, with the bass mood of their first EP still there but with an extra pot of coffee thrown in. Tense, shaking, eager.

Columns

LAST MATCH helped themselves to the whole damn cafe. Emo thrash is as fair a name as any that would suggest some herkin and jerkin' with drums getting smacked, guitar and bass fist fight, and poured out vocals. Start writing. (La Calavera Discos, Box 385, SE 901 08, Umea, SWEDEN)

SWITCHBLADE keeps the percolation going on their 10". 10 songs at 45 rpm, a bit more room then the split EP to let the bass pull shit apart at times for the guitars to piece back together, but not a moment wasted. Its anthemic at times, but the big sound is made up in a strangely tight and rather fast way. Dear Mom, I'm in love. P.S. The label is looking for help with a US pressing. (Trust No One, Helgalunden 5, 118 58, Stockholm, SWEDEN)

Those who heard all their nerdy friends marvel at the wonders found on the LOCUST LP can listen along in digital wonderland with the release of the same recordings, and more, of noise laced power thump and screech on CD. And only $8ppd from GSL, PO Box 11794 Berkeley, CA 94712-2794)

Look at all the good tidings that Boxcar has sent our weeping way. VERSAILES/ MERCURY PROGRAM split EP: Bryan and Heath of VERSAILES do a vocal interplay/ exchange that brings to mind FUGAZI. The sis boom bah of the three piece is way over in the dark and dissonant section which matches well with the similar approach of MERCURY PROGRAM, only those emonauts are even spacier in their approach, and solo in vocals. HOOVER-era sounds.

MERCURY PROGRAM EP: Things do ratchet up in the tempo and directness on this EP and the drums get some lime light, at times reminding this sailor of the all over the place control of ASKANCE.

BURGUNDY ROMANCE CD: Extremely drawn out songs with each instrument getting to showcase it self and much repetition. Pretty much of the soft side of things, and not much of a register in the attention grabbing meter. Fans of Louisville bands such as SLINT and RODAN might be interested.

Also from Boxcar, but previously reviewed, but worth a brief mention, and each on an EP, are DINNER, 1933 (dig the total fun sounding tightrope of emo violence with some pop sensibility, and a Frogger sample) and ROOSEVELT (time changes without boring mathematical precision, smooth guitar flare, and vocal centering). Future Boxcar plans include MERCURY PROGRAM LP and a VERSAILLES LP. (Boxcar, PO Box 1141, Melbourne, FL 32902-1141)

A label that can always be counted on to pour a smooth blend of emo and pop is Dosei Jidai. The two cheery Texans involved display the full crush they have on Japan with "Hello Nippon" a four band comp complete with Sanrio graphics. Bands: MIDDISHADE, NAVEL, TAMI, MOGA THE YEN 5. Those who've enjoyed WALL, BLEW, and WATERCLOSET will be sittin' in the cat bird seat. ($3ppd)

Dosei Jidai also have a tape from BIRDS OVER BUILDINGS. I'm not saying they are the emo SGT. PEPPER'S LONELY HEARTS CLUB BAND, but they bring that to mind. Immediate hook in the mouth, I'm snagged on the light pop approach with the well placed lilting trumpet (!). Good music for pitching woo and seeing what sticks. ($5ppd, 5707 De Lange, Houston, TX 77092)

Years ago there was an incredibly sincere band from South Dakota, by the name of DISSENT. That same feeling comes across in the music and words of other South Dakotans, SPIRIT OF VERSAILES. The deliberation of I HATE MYSELF and 12 HOUR TURN is smacked upside its head with no more vocal cords in the morning shrieking and yelling. "In Line For Halos" EP (Forever Escaping Boredom, 1012 71st St. NW, Brandenton, FL 34209)

The ORCHID/ENCYCLOPEDIA OF AMERICAN TRAITORS EP. I'm happy that ORCHID is following up their first EP with more creamy goodness, and I hadn't heard anything from the E.O.A.T boathouse since their first EP of well over a year ago. ORCHID still has the gnarled out and muddy bass, but the guitar has gotten a little more distinctive, which makes their just below mid-tempo approach with the hoarse spit of the vocals quite a punch. E.O.A.T (if I was using initials properly I wouldn't include the Of and the acronym would be E.A.T.) is not unlike ORCHID, but with a tighter bass sound and some more traditional guitar chug. The packaging seals the deal with a firm handshake. ORCHID tour in June, and a split 6" with COMBATWOUNDEDVETERAN and an LP at some point. (Witching Hour, PO Box 30287, Indpls, IN 46230)

During several trips to the toilet I read through most of the BORN DEAD ICONS interview in the last HeartattaCk and was wondering what they has out. Only a few short days later their tape hit the mailbox. I understand that there are ex members of DRIFT in the band, but that would be a terrible comparison. There isn't any of the anthemic screamo here along the lines of DRIFT or other countrymates ONE EYED GOD PROPHECY. Instead, some almost crunch with well delivered bass thump. If you want a little less metal from some of the Hydra Head release then get this tape. Vinyl in the future. ($4, 620, St. Paul W., Montreal, Quebec, H3C 1L9, CANADA)

The YAPHET KOTTO LP is a must purchase for any self respecting cry baby. YAPHET KOTTO put energy, passion, and a fistful of dollars into a style of music that has been done quite masterfully by others, but in a way that doesn't allow one to use the word derivative. They are the emo version of the DS-13 and CODE 13 approach to early 80's hardcore. All the great sounds of the Repercussion, early Council, and early File 13 bands. (Ebullition, PO Box 680, Goleta, California 93116)

Those keen on the trained musicianship of HOT WATER MUSIC may want to mailorder their new EPs "Moments Pass" and "Where We Belong." That way you get the colored vinyl. Oh and HOT WATER MUSIC is on tour with LEATHERFACE, the band that JAWBREAKER could only dream of sounding like. (No Idea, PO Box 14636, Gainesville, FL 32604-4636)

Tom's Buying Guide: YAPHET KOTTO LP, SWITCHBLADE 10", ORCHID/ E.O.A.T. EP, BORN DEAD ICONS tape, LAST MATCH/SWITCHBLADE EP, BIRDS OVER BUILDINGS tape, SPIRIT OF VERSAILES EP.

Please keep the goods coming in for review: Vinyl (prefered), CDs, tapes, zines, news. 1950 McAllister #1, SF, CA 94115

BE PREPARED FOR ACCIDENTS

with arwen curry

Service Temporarily Suspended

We've arrived at the point when mail flow in and presumably out of Serbia has been suspended indefinitely. For the first time, we are testing the nature of the internet in a time of serious political stress, to see if it can actually function as an open line between individuals without government intervention. The problem is, we really can't be sure. So far the net correspondence I've received from Serbs has been pro-Serbia, if not pro-Milosevic, in nature, and notably avoids any mention of the treatment of ethnic Albanians. I suspect it isn't doctored, but that it also isn't widely representative. If not censored, then at least filtered.

The inability to read and fold road-maps is a visual/spatial weakness women have historically been accused of, but apparently this simple skill has foiled the Intelligence of the tough old US military as well. The Intelligence agency *accidentally* destroyed the Chinese embassy in Belgrade this past week, because our maps were out of date. Not only didn't we specifically avoid destroying certain buildings like the embassy, we didn't even bother to look at a current map to make sure we were blowing the *right* people to bits. Ahem. The Chinese government, understandably, is more than a little pissed off. And we haven't even offered to build them a new embassy! Can you fucking believe that we are led and represented by a bunch of single-celled organisms? Of course you can. Go USA!

Healthy Living Starts With You!

Oh Christ, I remember this part. Five days after quitting smoking, you start to regain your sense of smell, and you remember all the world's odors, but at least it's more interesting this way. On this, my valiant second attempt to break a traditional family vice, I have enlisted the help of modern science. Now I have a small, expensive sticker attached to shoulder-blade, dispensing 21 mg nicotine daily into my system at a controlled rate. How's that for chemistry? How's that for the modern world?

Very popular, these "quitting aids," but get this: thirty dollars a week, which is just a little over a pack a day at our new morally-taxed California prices. Now for the price of breakfast at the diner, I can pacify my addiction, tar and satisfaction-free! Other interesting patch facts: The steady flow of mild stimulant into the bloodstream causes you to wake up like a shot at bizarre hours in the middle of completely coherent and detailed thoughts, as if you had just dozed off in Algebra and were called on by the teacher. It screws with your head while sleeping, too, so that your dreams are plagued with Margaret Thatcher speeches and rave music and other nonsense. Your body is also distinctly unhappy with you when you disturb the status quo, so instead of the radiant beams of health you envisioned cushioning your every move, you are rewarded with sporadic hacking fits and crankiness.

But then, on the other hand, I've developed this great fondness for living. So here's to the patch! Here's to the modern world!

Dictating the Scene 101

A while back some kid e-mailed a question to various people at MRR, hoping to get responses to print in his zine. Of course, that question was...according to you, *what's punk*? This question seems more and more ludicrous as time goes on. Partly because that's what we're all arguing about and writing songs and/or nasty letters back and forth about all the time anyway. An explicit answer doesn't take all of these nuances into account. It reminds me of another notoriously stupid question some people spend their lives trying to answer—hey, what is Art? Hey, while I'm asking, um, what is Love? These are usually bad, bad questions to put into words. It's a forest-for-the-trees kind of thing, and most of us are too busy running headfirst into trunk after trunk to explain why. The only real convincing way to explain the importance of Art is to paint a really fucking great picture no one has ever seen before. And so on.

But that said, there are some stupid answers to that stupid question which, while sort of unimportant, are at least fairly universal. Tattoos of Black Flag bars are punk. Tattoos of Misfits skulls are punk, but kind of creepy, since they usually indicate some bad heavy petting with metal or violence, as Paul B. recently observed. Tattoos of say, Screeching Weasel or the Gorilla Biscuits are punk enough, I guess, but rightly guarantee you snickers behind your back. Tattoos of any punk band in which you actually played are punk.

T-shirts with the sleeves cut off are punk. Records, records, records—the more paraphernalia and propaganda packed in the sleeve the better—are punk. Theoretically, horns aren't, but the Saints and the X-Ray Spex are. Bluegrass or rap or folk or rock bands with independent ethics or unorthodox methods or bad attitudes are often great, but not punk. As Gardner wisely notes, rollerblades and sandals are not punk, for completely arbitrary but unalterable reasons. And Rob Coons' new Japanese toy/record store is punk, but his haircut is getting into shaky territory.

Giving up control of your creative freedom isn't punk. "Creating yourself," and thinking for yourself is. Mimicking oppressive status quo social values under the veil of a subversive rock 'n' roll attitude is not punk. Modeling your values after American corporate-think is not only not punk, it's shameful. Gina Arnold is not punk, and should go away and write about something she understands, if such a thing exists. Microwave burritos are punk, if not by nature, then at least in practice. The nicotine patch, sadly, is not.

Buy Low, Sell High, Live the American Dream!

Seriously though, you wanna know what's not too punk? One small company called Unamerican Activities. I'm sure you're familiar with their stuff: t-shirts and stickers emblazoned with slogans like "Fuck Work," "Whitey Will Pay" "I Sell Drugs," "Jesus Hates Me," and other such witticisms. I spoke to one of the owners only once, when I worked at a small independent record store which subsequently went out of business. Things were bleak, we were barely scraping by, same old story. This Srini person called on the phone and spieled me for about twenty minutes about the absolute necessity of our store carrying these hot-selling slogans. I hate the hard sell from just about everybody, but the idea that this approach was supposed to be punk was even more ridiculous. I've heard it before, mind you, when people were trying to sell me records, or books, or something of conceivable value. He was trying to sell me air, basically. Items with no purpose other than to advertise themselves and take up space. And if you're only working with three or four words, they could at least be clever or new ones, you'd think.

This is the general idea that Srini is hard-selling to the Punk Planet public these days, in a column entitled "Fuck Work:" "We all know that for every mainstream business or activity, there exists the possibility of a punk version." Just what about that statement sounds so wrong?

Wouldn't it be great to have punk jewelers and punk babysitters and punk bricklaying companies and so on? Sure, OK...that sounds harmless enough.

Great! Then we'll get punk real estate agents and insurance companies and punk sports teams and modeling agencies. We'll create our own business empire! For every "square" thing, there is a punk version, see! Then we are sticking it to the Man! Yeah, fuck the Man!

But wait a sec, Srini and John, when our punk ad agencies are designing our punk software that we sell to our punk law enforcement agencies, how do we know who the Man is anymore?

Contact me at arwenc@mindspring.com.

PAY ATTENTION!
Nathan Berg

I spend a lot of time at the library. Not only do I do a buttload of research there, but like I mentioned last month, I'm on my local library board as a representative of the city council. Of course, being on the library board doesn't just mean that I go to library board meetings; it also means I get to go to the Personnel Committee meetings and the Strategic Long Range Planning Committee meetings (somehow we couldn't think of a shorter name than that) and the County Library Planning Committee meetings. Are you starting to catch on to how bureaucracy works yet? Anyhow, in the last year I've come to learn much more about the functions and operations of libraries than I bargained for. (Actually, there wasn't much bargaining involved at all. I said "I want to be on the library board," and they said "Great.")

The library is really about the last truly progressive institution that communities have anymore. I guess I shouldn't say 'truly progressive' because the library still has the same bullshit power structure that exists in nearly every business, social, or governmental institution these days. The staff answers to management, management answers to the board, and the board answers to city, state, and federal regulations and budget constraints. (Of course, in the end, government is supposed to answer to the general public, but how many of us really believe that it works like that?) So, in that sense, it's not all too progressive, though it can be more so in certain areas depending on who's involved. What I actually mean by calling the library a progressive institution is defined by its very nature. The library is a beacon for information—or more importantly—FREE information. Sure, it's not entirely free since it's paid for with tax dollars, but you get the idea. Anyone can step into a library and find a nearly limitless amount of information for absolutely no cost (that is, unless you manage to return your "materials" as late as I do). Books, magazines, newspapers, tapes, CD's, movies, and computers; they're all there, free for anyone from the community to look into. Imagine what life would be like if this were taken a step further. What if you needed to use a hoe for your garden and you could just go check one out? Bizarre as this might sound, a new library about an hour north of here, in Ladysmith, WI, actually has fishing poles and bait that you can check out. (?)

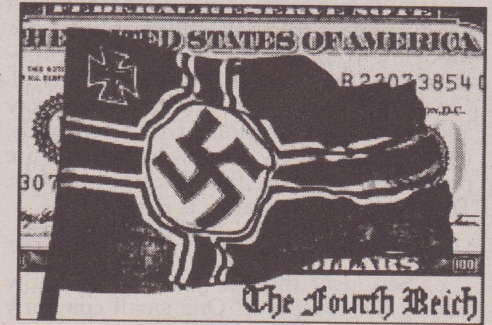
This brings me to my point. The library is a perfect example of ways to fight the growing onslaught of consumerism. Instead of buying a plethora of books (which, until recently, have been mostly made up of trees), you could check out books from the library, read them, and then return them so that other people can read them. I believe this practice is known as "sharing." If you stop to think about it, the library is basically a radical idea in this culture that's done it's best to teach us to be in competition with one another to see who can have the most stuff. It shows us that we can do more with less. It's this simple idea that made me fall in love with libraries.

Still, they have their problems. One of the first things to strike me about the Chippewa Falls Public Library is that they don't have a single book by Noam Chomsky. Here's a man with over 50 books under his belt who's been referred to as "one the most important intellectuals alive today" and our library doesn't even have a single book by him. In fact, our library has a severe lack of many important books and magazines by progressive or otherwise "radical" (I hate that word!) thinkers. This stems from the fact that Chippewa Falls is a pretty conservative town. Sure, the library could get more "lefty" publications, but not that many people will actually read them. Some will, most won't. It's not that difficult to realize that it's in the library's best interest to circulate items that will actually circulate. After all, every library I know of is limited by funding and, more often than not, space as well. So, what if you want to read a certain book or magazine, but your local library doesn't have it? Well, first of all, you could suggest that they get it. I know our library does a pretty damn good job of trying to fill patrons' requests. But if that doesn't work, what can you do?

It was this exact problem that I set out to solve. After some careful thinking, I decided that an excellent idea would be to allow (maybe even push) people to donate books from their personal collections. What a concept…have patrons bring in books they were humored/offended/inspired by and share them with the rest of the community! Dammit man, I was a genius!!! Come to find out, our library already has such a plan. In fact, almost every library has such a plan! Libraries love it when you donate books to them (some even have drop boxes specifically for this very purpose).

This is where we come in. We can give our books (the ones in relatively good condition, that is) to the libraries. So long as it has even a marginal amount of intellectual merit, they'll usually accept it. Lord knows, many of the items in your local library already have a questionable amount of intelligence in them (take any book by Rush Limbaugh for example). Or say your library doesn't have a certain magazine you enjoy (like Z, The Progressive, or hell, even MRR), buy a gift subscription for them. In fact, if you get a group of friends together that all read the same mag, you could get one for the library relatively cheap. In fact, some of the more progressive communities around the globe have started to amass decent collections of zines (man, I wish that was my town), so you could get issues of your favorite one to them. Why perpetuate the destruction of forests everywhere by wasting the paper of having everyone you know by the copy of a book, zine, etc.? Sharing is fuckin' cool!!

You can write to me at P.O. Box 504 Chippewa Falls, WI 54729



D: Hello, my names' Dave Emory, and it's my pleasure and privilege to present today Wesley J. Smith, the author of "Forced Exit, The Slippery Slope: From Assisted Suicide To Legalized Murder." Published by Times Books and copyrighted in 1997 ISPN#0-8129-2790-7, Wesley, welcome back to our Airwaves.

W: Thank you very much.

D: Now before the break, we were talking about some of the revisions in theory and practice of medicine, which will allow us to proceed down the slippery slope. And we were talking about the historical precedent of Germany. You were talking about the Binding and Heaugh book, "Permission to Destroy Life Unworthy of Life," and we were talking about the Nower case, which was…?

W: A child who was born with birth defects and the parents asked Chancellor Hitler to have permission to have the baby killed, which he granted. That was when he decided that this was the time to allow doctors (not to force them) who wished to participate to kill disabled infants, and then that spread to the T-4 program, which was the killing of disabled and mentally retarded adults.

D: By the way, most of the technicians ultimately staffed the killing centers such as Auchwitchz and Cherniblenka got their training in the euthanasia centers.

W: Exactly. The T-4 program kind of became the test run. Hitler officially canceled the T-4 program because of pressure from the people, which is pretty amazing when you consider that you were dealing with the mother of all death cultures. There was a catholic Cardinal who spoke in the pulpit against this euthanasia program, and people demonstrated. They were all saying that The Furher must not know, but Himmler ended up calling it "a secret, which is not a secret." The T-4 Program was rescinded, although the killing of infants was not. Even though Hitler rescinded the T-4 Program, it continued because doctors thought it was the best thing to do. We're really in danger in this country. I've been reading, from my book on bioethics, some articles in the British Medical Journal about how doctors are again being told that their primary duty is not to the individual patient, but to "the community," or "the HMO." They're being told that their ethics to the individual patient, the Hippocratic tradition, has become passé. I'm not saying that will lead to the T-4 type program and death camps, but there are other ethical ways to fall off a cliff.

D: This is a redefinition of theory and practice of medicine, not dissimilar to the one which took place in Germany and what set the stage…

W: What set the stage for the horrors of German medicine was the belief that all life did not have equal inherent moral worth, that there were some of us who were unworthy of life. Another term used in Germany was "useless eaters." In our current train of thought, we are saying that some of us are not persons.

D: You talk about an organization called the C.C.M.D., which is redefining medical ethics in a fashion not dissimilar to that.

W: In fact, the Colorado Collective for Medical Decisions which is trying to promote something called "futile care," that says, when doctors find that they believe the quality of life is not worth living, they can refuse desired medical treatment. I've done a lot of research into this whole idea of futile medical treatment since "Forced Exit…" and it's much worse than my book presents. I just scratched the surface and will be dealing with it in a much deeper level in the new book on bioethics, but that won't be out for about a year and a half, although I do a lot of writing in journals and newspapers about these sorts of issues.

D: You said a case called the Ryan Nguyen case, which while having a happier ending than the Nower case, is sort of similar?

W: Here's what happened, here's what futile care theory is all about. Lots of people promote and support assisted suicide because they're running on a great deal of fear. The fear is based on the idea of being hooked up to machines against your will. That used to happen quite a bit. I would point out to the audience; one of the reasons why that happened was because it paid a great deal of money. In those days, we used to have what was called "fee for service" medicine. For every service provided by a hospital or physician, they would get paid a fee. The more they did, the more profitable it was for them. So a lot of people found that it was very difficult to get their doctors to stop when they'd had enough. That led to laws such as permitting advanced directives for medical decision making, generically known as "living wills." The finances of health care have now shifted. They have shifted to HMOs, managed care, and profits are now made from controlling and cutting costs. The idea of being hooked up to a machine against your will, while not completely over, is fading very quickly. The danger is not being given the treatment you want because the doctors or health insurance executives don't think your life is worth living. That's the basis of futile care theory, sometimes-called inappropriate care.

D: We should also remember that the reorientation of the doctor's responsibility to the state, rather than to the patient is another factor in this context, as well as profit sharing.

W: That's right! But not just to the state, to the HMO and to the corporation, which is truly dangerous because the corporation's agenda is to make money. It isn't to promote the general welfare, which is supposed to be the state's purpose. We now have a great deal of literature on futile care theory. This is not just a future scare; it's here now. You have the (undecipherable) surgeons and the critical care physicians passing their ethical opinions to their societies, saying that doctors can stop any treatment they consider inappropriate based on their own ethics. You now have hospitals trying to create these inappropriate care protocols that they hope will be honored by judges. It started approximately ten years ago with a case called Wanglie. There was a woman who had a stroke and was diagnosed as being in a persistent vegetative state. Her husband wanted her tube feeding and her respirator to continue. None of the doctors said this was wrong. You remember when we talked earlier about the food and fluid cases, how this is supposedly about choice?

D: And about compassion...

W: That's right, and if a person or their surrogate's value system says, "we want to stop medical treatment of food and fluids, we should be allowed to do that based on patient autonomy." Well in the Wanglie case, the patient autonomy was to continue the treatment. Mrs. Wanglie was a Jehovah's Witness and she had told her husband that she wanted continued medical treatment if she got sick. Her husband of 54 years was her caregiver. The doctor (one of the ethicists actually) who was involved in this case brought a lawsuit against the husband because he refused to terminate her medical treatment so that she would die. He lost the lawsuit in 1990, but the very next year a case in which parents were turned in to the child youth authorities in Michigan, for child abuse, lost their right to make medical decisions for their baby who had been born prematurely. And Dave, you know what the child abuse was?

D: No...

W: The child abuse was to continue medical treatment!

D: Woah!

W: This was a child who was most certainly going to die, but had gained a pound, who had fought off bacterial infection... The doctor said this was futile care, and the young parents said, "I want treatment to continue." They were turned in for child abuse, brought before the dependency court, and their rights to decide for their own baby were stripped from them because they refused to cease medical treatment of their child (who was dying, but not brain dead or anything of the kind). The child died before the appeal, but that led to the baby Ryan case. Baby Ryan was up in Spokane Washington, born of a Vietnamese immigrant and his wife (another Medicaid case).

D: Wasn't she also a Native American?

W: I'm not sure, she might have been. I don't recall that.

D: I believe she was.

W: Baby Ryan's parents claim it was malpractice in the delivery. I don't know if this is true, it's currently the subject of a lawsuit, but what is indisputable is that the following happened. The child was born at 23 weeks gestation. The doctors put the child on life support, including kidney dialysis, found out that he was not a suitable recipient for a kidney transplant, and then told the parents. "It is now time for your child to die." They took the child off of kidney dialysis, over the specific objections of both parents. Baby Ryan would have died except the parents went to a lawyer and got an injunction. The injunction said, "you must continue treatment until we can sort this thing out." It was a temporary restraining order, which was basically to maintain the status quo, which was treatment. The doctors then turned the parents in to the child abuse authorities for getting the injunction. That didn't work. They then fought in court saying there was no chance of this child surviving, and it violated their ethics, values, and morality to continue treatment. The decision was never made in court because another doctor took over the care of Baby Ryan and the child was transferred to a hospital in Portland Oregon. The child survived. The child was weaned off of dialysis and today is a four-year-old boy, with some health problems, but is alive and growing. Had the doctors been able to impose their values into this case that child would be dead. You talk to people who support futile care, and they say (as I quoted in "Forced Exit..." with Dr. Murphy who is with the C.C.M.D.) Baby Ryans are the price that we're going to have to pay to have a more just medical system. In order to expand medical coverage of people, we have to sacrifice the weak and vulnerable. This is no different than exposing infants on hills, which used to happen in ancient times if a child was born with disabilities, or leaving the old by the side of the trail. It's immoral, unethical, and it's not about choice, it's about creating a duty to die. When I say the term "duty to die," I say that because there are now very serious discussions in the academic level and bioethics literature about the fact (in their view) that there is a duty to die.

D: Many people would like to calm their own fears about this, and indeed there is a lot of empathies in that direction, by saying, "well there are guidelines." You cite numerous examples of those guidelines dissolving very quickly, the Netherlands being among them...

W: Yes, we hear that guidelines will protect against abuse, and we hear that in the idea of assisted suicide, and we hear that in the idea of cutting off life support. The guidelines don't protect anything; they provide a veneer of the appearance of control so people won't be afraid. Let's take a look at what's happened in the Netherlands since euthanasia and assisted suicide became part of routine medical practice. In 1973, a judge gave permission for euthanasia. The idea was that "this is acceptable if the guidelines are followed." That has since been put into legislation, it's not technically legal, it's technically illegal, but if the doctors in the Netherlands follow the guidelines, they will not be prosecuted. The guidelines are stricter than the ones in Oregon, which we can talk about if you want. They include a second opinion, a repeated and consistent request by the patient to be killed; euthanasia is acceptable if nothing other than euthanasia is available to alleviate suffering. It's just not even followed, and here's what's happened in the Netherlands since 1973. Doctors have gone from killing terminally ill patients who want to be killed, to killing chronically ill patients who want to be killed, to killing people who are depressed without a physical ailment. A woman with anorexia because she was afraid she would begin binging and purging again. A depressed person, a woman whose children had died, this was the case of Chabot in the Dutch Supreme Court. A woman whose children had died over several years became obsessed with being buried between them. She bought a cemetery plot, moved the children, left her grave open between theirs, and then got psychiatrist Chabot to assist her suicide even though he had only seen her four times and had not tried to treat her depression. The Dutch Supreme Court said, "well sure, that's fine because suffering is suffering. It doesn't have to be physical, it can be mental." So now we have depressed patients in the Netherlands able to be killed by doctors, and then they moved to people who can not (by definition) consent... babies! Babies are killed in the Netherlands, just like baby Nower was in Germany for the very same reason, based on a livable life by Dutch pediatricians and gynecologist obstetricians. At least 15 to 20 babies are killed a year in the Netherlands based on their "not having a livable life." The Lancet, which is a British medical journal says that eight percent of all infants who die are killed by doctors. Babies, by definition can't consent to being killed, so the guidelines mean nothing. About six thousand patients a year are killed who have not asked to be killed. One thousand by an overdose of curare, which is how euthanasia is practiced in the Netherlands. Another five thousand by an intentional overdose of morphine or other narcotics, not intended to alleviate pain, but designed with the specific intent to kill the patient. So you have six thousand people a year killed who have not asked to be killed.

D: Bear in mind that in this country the doctors treating Baby Ryan wanted to kill him and now he's fine. He's a happy healthy four-year-old.

W: They wanted to cut him off of life support over the parent's objections based on their value system. I interviewed Governor Lang the other day for my new book, because there's not enough money to be saved in stopping end-of-life care to be giving everybody health insurance. That's the excuse for this. But people think that end-of-life care takes up most of the health care budget, although it's not true. Ten percent of the entire health care budget is end-of-life care, that's it. Unless we decide as soon as somebody gets a terminal diagnosis, which again is often mistaken, that we're going to kill them immediately, we're not going to save much money. The whole idea of futile care is designed to create the prescient, that doctors can decide to say no based on values other than those of the patient. Based on HMO values or based on this concept that they speak about in bioethics literature of "distributive justice." It is designed to bring us to a very rigid type of health care rationing.

D: I'd like to talk about, in connection with the entire issue of depression, some of the fuzzy definitions which are heading us down the slippery slope, including the term "hopeless illness."

W: There is something now in psychiatric literature called rational suicide, and psychiatric literature is basically saying that if a suicide is "irrational," suicide prevention should be engaged in. But if suicide is "rational," then the psychiatrist's job is not to try to help save the life of the patient, but in essence to see whether or not if there can be a facilitation of the suicide. This is a profound abandonment of the most desperate people in our culture by the very same physicians who are supposed to help treat the patient who is terribly depressed. Proponents of assisted suicide abuse the language. They used to say they wanted assisted suicide or euthanasia for people who were terminally ill, which is often defined as somebody who is going to die within six months. Now they are starting to use words like "incurable illness." The term curable illness" is used to convey the idea of a "terminal illness," but isn't. Somebody with arthritis has an incurable illness, somebody with diabetes has an incurable illness, somebody who is asymptomatic HIV positive has an incurable illness, somebody who is schizophrenic probably has an incurable illness. So you can see how this can very quickly slide. The concept of a "hopeless illness" is as follows; Terminal illnesses, maladies causing severe physical and or psychological pain, physically or mentally dehabilitating and/or deteriorating conditions and circumstances where the quality of life is no longer acceptable to the individual.

D: With regard to the German T-4 Program, psychiatric patients were among those who were disposed of.

W: Absolutely. What we're saying with this idea of "hopeless illness" is that it's basically death on demand for anybody with a sustained suicidal desire because anybody who wants to commit suicide believes that the quality of their life is no longer acceptable. So its not confined to illness, as in the Netherlands with this woman whose children had died. Another documented case in the Netherlands is a woman who had horrible memories of the holocaust. The answer was for her doctor to euthanize her. The irony and the tragedy of that is beyond belief. The ballet dancer who was euthanized because she couldn't dance anymore, the person who had scars from skin cancer on her face who couldn't stand to look in the mirror, the woman with the anorexia fear, the man who was HIV asymptomatic who was afraid of future suffering, the answer to that is to be killed by the doctor. What happened to living with AIDS? What happened to psychiatric health? What happened to assuring the person through hospice that nobody will ever abandon that person and that everything that can be done will be done to alleviate suffering? In the Netherlands, because they have euthanasia in my opinion, they don't have a hospice movement.

D: By the way, we want to touch on the hospice movement, palliative care, and in the case of the disabled who are among those groups whom you identify as being oppressed by euthanasia when you talk about it as a form of social oppression, the independent living movement. You talk in the terms of paving the slippery slope and the Orwellian language such as the terms "hopeless illness," or "incurable illness."

W: That's right, it really is. It's not "assisted suicide," it's "gentle landing," it's "self deliverance," now they're talking about "assisted dying." Hospice is "assisted dying." I'm a hospice volunteer, and I've seen what hospice does, that is people not being hooked up to tubes and not in hospitals, but in homes, and people are there for them as they go through the dying process. That's "assisted dying." That's about living. The method of hospice is that every life is valuable. When people have cancer and they're down to 90 pounds, they're valuable and precious. The message of assisted suicide and euthanasia is "you are undignified, your life is not worth living, and the best answer for you is to be killed." That's a profoundly terrible pain for the people who are going through these experiences. I've talked to one of my hospice patients, speaking of Kevorkian killing an ALS patient, my last patient had ALS. I was with him for 20 months, I spent hours and hours with this man. Every time people on TV would say that people with ALS should be allowed to have assisted suicide, he took it personally. He thought, "they're trying to force me out of a lit boulevard, into the dark alleys because they don't want to see me."

D: A similar type of cultural snobbery, revulsion, or denial applies to the whole concept of disabled people and the difference between the way they see themselves and the way medical professionals often see them is central here.

W: Absolutely, there's all kinds of studies where disabled people, people who are quadriplegic, people who can't move... Their mental assessment five years into the injury is about the same as the non-disabled community. One year into the injury they're about the same. Five years, after they've gone through the very difficult (and no one is saying that it easy) adjustment period, then you find that most quadriplegics have come to the same place where the average person is, where some are depressed and many are not. The attitude of their caregivers and physicians towards their lives are completely different. They see these people as having less valuable lives than the people themselves see them having. There's an answer. A lot of times people who are quadriplegic want to commit suicide or have their food and fluid terminated, or have their respirators turned off because they're being housed in nursing homes. There's something called the Independent living Movement that gets people, even quadriplegics, into their own apartments. One of my good friends is Mark O'Brian. People may remember that two years ago there was an Oscar winning documentary on his life. He has lived in an iron lung since he was age six. He has graduated from UC Berkeley with a degree in English and journalism. He is a published poet and journalist, and there have been two Mark O'Brian days in Berkeley. He is anti-assisted suicide, anti-euthanasia, pro-independent living, and he says the whole assisted suicide movement is because people don't want to think about disabled people and want them out of their faces. He and most of the organized disability rights movement oppose assisted suicide because they don't want to see themselves as the beneficiaries of this, which is what they are being promoted as, but as the targets, they're in the cross-hairs.

D: And Mark O'Brian is what's been known as a "High quad," and that's one of the groups that have been targeted the most by the Kevorkians and others with similar interests.

W: Absolutely, those are people whose organs are being looked at as a natural resource now.

D: With regard to pain, a lot of people are also afraid of lingering on in terrible agony, but you must point out that palliative care can solve even the most extreme of those problems.

W: A lot of people are very concerned about dying in agony, and I'm here to tell you today that does happen in this country. But it doesn't happen because it has to happen, it happens because untrained or insensitive doctors and ignorant patients or family members allow it to happen (and I don't mean that to be insensitive, but they just don't know). According to the American Cancer Society, 95% of all cancer pain can be utterly eliminated and the other 5% can be substantially alleviated. Yet 50% of cancer patients receive inadequate pain control. That's a national scandal. Only 8% of AIDS patients in serious agony and pain receive strong narcotics to alleviate their pain. But what assisted suicide is saying is that the answer to that malpractice is for the very doctor who treated you so poorly that it led to a desire for you to kill yourself to be able to kill you as an answer to that malpractice that caused you to have the desire to kill yourself in the first place. I don't know about you Dave, but to me that's absolutely nuts. The answer to the scandal of untreated and under treated pain is better pain control, better medical care, and laws that get the government off of doctor's backs that try to do that job.

D: Minority groups too have traditionally not received and been discriminated against in regards to medical treatment as well, and in our last few minutes, we might as well touch on Eugenics, one of the factors upon the German euthanasia movement, and something which is still very much with us here in the US... And it's not a new phenomenon.

W: In terms of people who oppose assisted suicide, there was recently an election in Michigan, and the media didn't cover it. It's astonishing. Michigan voters had a chance to legalize assisted suicide. They said no, not by 51%, not by 58%, but by 71%. 71% to 29%, they said no. This is the state of Kevorkian, they know what this leads to. The people who opposed it the strongest were the elderly (again, the supposed beneficiaries), and African Americans. Now African Americans know what oppression is, and they understand that their health care is often last in line. They also understand that in many ways they would be the first in line for assisted suicide. Let me tell you what is happening in Oregon with regard to that...

D: We've got just over a minute and a half left.

W: All right, Oregon has passed an assisted suicide law and immediately said that Medicaid would cover it, so poor people can be killed in Oregon. What makes that so reprehensible is that Oregon (in it's Medicaid program) rations health care. So that many cancer patients, low birth weight babies, and others can't get medical treatment. But if that leads them to despair to want to kill themselves, they can get assisted suicide. The farm worker supporters in Oregon, the people who support the crop workers call that "death squad medicine," and that's exactly what assisted suicide and euthanasia is, death squad medicine. It is not compassion, it is not choice, it is abandonment, and it is saying to the most weak and vulnerable among us, "you are no longer us, you are them, we don't care if you live or die" That is a horrible message for any compassionate and loving society to send to anybody.

D: Bear in mind that budget cutting is very much the order of the day, and people might be part of those budget cuts. We've been speaking with Wesley J. Smith, the author of "Forced Exit, the Slippery Slope from Assisted Suicide to Legalized Murder." Published by Times Books, copyright 1997. Wesley, we will be visiting again with you in the future, thanks so much for visiting with us.

W: Thank you again, and thanks to your audience for listening.

D: For Wesley Smith, this is Dave Emory saying thanks for listening

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

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MY EXPERIENCE OF HUGH BEAUMONT

No other punk band from Fort Worth, Texas is more infamous than the Hugh Beaumont Experience. Actually, there aren't too many other punk bands from Fort Worth anyway, but that's beside the point. Hugh Beaumont's infamy lies mostly in realm of punk rock record collectors seeking their extremely rare first release, the Cone Johnson EP.

My fascination with HBE gained momentum when I wound up sitting next to Lynette Stiles in algebra class at Paschal High School in, as you might've guessed, Fort Worth. Algebra class was run by a barely-competent woman named Ms. Pryor (she pronounced it "Pry-ruh") whose breasts were so big that she could leave her textbook sitting on them while she wrote on the overhead project... alas, I digress. Lynette's brother, Brad, used to sing for the Hugh Beaumont Experience. After seeing I was interested in the band, she promised to give me her copy of the Cone Johnson EP, though her copy — it turns out — fell victim to a spring cleaning a couple years before. The first Hugh Beaumont member I actually met was Tommie, the original guitarist, who was substitute teaching at my high school the next year. He didn't have a copy of the record for me either. Anyway, the combination of the band being from Fort Worth, the idea of them being "pre-Butthole Surfers" (I was a big fan in high school), and the my eventual finding of their extremely rare "Cone Johnson EP" led me to begin my label, Existential Vacuum. A compilation EP of Hugh Beaumont Experience material was my first release. Admittedly, this release was, for all intents and purposes, a bootleg not authorized by the band until a couple years later. Retroactive legitimization... why not? Anyway, my interest in the band held me thrall. A couple years after my first release, I began work on an entire Hugh Beaumont LP comprised of live material and an unreleased "live in the studio" session.

I discovered — through friends in common — that Brad, Hugh Beaumont's found and provocateur magnifique, had an unreleased Hugh Beaumont studio session recorded by, strangely enough, Bob Mould of Husker Du. I eventually convinced Brad that the world needed to hear it (even though I hadn't actually heard the tape yet). These recordings involved the later band line-up with that included future Butthole Surfers drummer, Jeff "King" Coffey. King was completely uninterested in seeing the session released and told Brad to do what he wanted. After tracking down the obsolete equipment needed to transfer the tapes, the LP was on its way. These Bob Mould sessions were rowdy and seemingly improvisational... this session became the B-side of the LP. The other side was culled from live recordings that the Hugh Beaumont Experience had released on homemade cassettes entitled "Virgin Killers". These live recordings are great and include good bating of the obviously longhair audiences of Fort Worth and Arlington, Texas. A couple of tracks were somehow deleted from the final cut...

I asked a friend to do the graphics for the LP jacket... it turned out to be the worst looking cover I've ever done. Computer graphics at their dogshittiest. The two hundred color vinyl copies were pressed off-center. I was starting to think there was a curse on this record. Just about this time, I found out that Brad had — out of the clear blue sky — killed himself. I only knew Brad through the music he had recorded over the years and can't say I was very close to him, but his death dampened any remaining enthusiasm for the release. The curse of the Hugh Beaumont Experience LP would eventually snowball into nightmare as Jeff "King" Coffey turned against me and the whole project, demanding that all master recordings be returned along with immediate up-front royalties to be paid. Brad and I just had verbal agreements which proved to be quite a boon for King. I would do what he said or face a lawsuit said the certified letter I stared at in disbelief. The hard feelings resulting from the LP's release would be vented in various forums over the next few years and not be resolved until five years later when I received an apology from Jeff for the "star treatment" I received. In light of recent Butthole Surfers lawsuits against Touch & Go, I wonder if little ol' EV Records was target practice for future gold digging. But that's another story...

THE HUGH BEAUMONT EXPERIENCE

OK, so now you know how I fit into the

picture, and you're eyelids are feeling mighty heavy. Despite knowing more than most mortals about the Hugh Beaumont Experience, there are still many details that will remain forever unknown. HBE had a pretty long list of band members over the years with Brad eventually being the only original member. I'll just give your the nutshell rendition of the band's founding and recording of the EP and try to keep my column within the strict MRR word-count parameters. I apologize for the incomplete nature of this article, but hey it's volunteer work, baby.

The band started at Country Day High School in Fort Worth in 1980. Country Day is one of two pricey "elite" private schools in Fort Worth. Street punks the Hugh Beaumont Experience were not. The original name proposed, "The Offenders", was wisely rejected by the original bassist, Clay. After a brainstorm session on the school's second story balcony, Tommie (the original guitarist) suggested "Hugh Beaumont Experience", and the name stuck.

The Hugh Beaumont Experience first began practicing during lunch break at different members' houses. Their first gig was on a school trip to Artfest in Kansas. Country Day School sponsored a trip there for the music, drama, and choir departments which meant that all Hugh Beaumont members would be there with instruments in hand. The audience threw food.

A few months later, the band recorded the Cone Johnson EP. The record was paid for by a woman named Beth who was looking to release a record by some "new local talent". A local DJ's suggestion led her to the Hugh Beaumont Experience and to eventually release the 7in. EP on her own label, Cygnus Records. All band members were 15 - 17 years old. These recordings were by far HBE's most polished as Cygnus seemed to be fishing for a little more commercial success than the band ever realized. Beth's lame-brain marketing ploys including catch phrases like the "brave new wave" probably didn't help. Even after I eventually got in contact with Beth (probably my best detective work yet, but that, too, is another story...) the relationship between her and the band has never been clarified. All we know is there was a big falling out, and the resulting hard feelings seem to be the root of the Cone Johnson EP's rarity.

What followed the record's release was many band member changes and many more recordings. With each line-up change, the band seemed to get faster and less polished, reversing the usual progression of a band's sound. Brad never seemed to do things the way people expected.

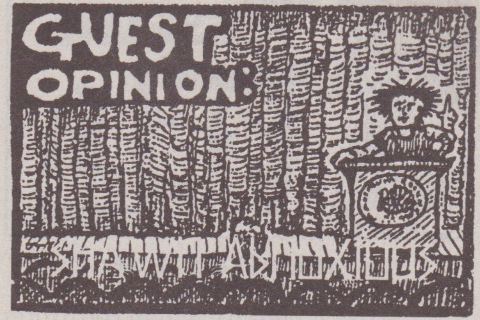
DISCOGRAPHY

Cone Johnson 4-song EP (Cygnus '81)
Virgin Killers cassette (made individually by the band '82)
"Let's Go Join The Army" and "Money Means So Much To Me" on Live At The Hot Klub LP (VVV '83)
"Moo" on Cottage Cheese From The Lips of Death LP (Ward 9 '83)
"Fred" and "Purple Things" on Steel Rok Presents cassette-only release ('83)

... the band may have recorded more tunes at the B.O.S.S. where "Moo" was recorded, but these tracks have never surfaced. A "forthcoming Hugh Beaumont Experience LP" is mentioned in a Texas scene report in Maximum Rock & Roll #3 or an early issue thereabouts. It is unclear whether this is a reference to the sessions recorded with Bob Mould or some other unreleased session or simply something that never happened.

Posthumous releases:

s/t EP (EV 01 — two tracks from the Cone Johnson EP + a track from each compilation)
"Virgin Killers" LP (EV 06 — previously unreleased studio side and tracks from the cassette of the same name)



So everyone is trying to make sense out of the Colorado Killings. Me, I'm just reminded that one of those kids laying dead in that damn school hours after he shot the fuck out of his classmates, then offed himself, could have been me. I laugh at people when they ask why because the answer is so common to me. Because in a small way I had "been there" but I didn't "do that". Here's my story.

It was 1991. Just a month or so before my graduation from high school would shove me out into the world. I was locked in the subsociety of "High School". I boarded a school bus in destination for the Wright Patterson Air Force Museum located in Dayton Ohio. It was the "senior field trip" for my math class that was called "Living with Math". This class was a last ditch effort to teach basic mathematical skills like balancing a checkbook, reading your gas and electric bill, to problem students who couldn't function in normal math classes. I was placed there due to my failing Algebra 6 semesters in a row. No, I wasn't dumb but I really hated the teacher and did everything in my power to make his class a living hell. "Living with Math" was full of recreational drug users, the usual misfit kids, and jocks. I didn't have many friends in High School but that's OK, I got by. Being a loner who listened to punk rock, refusing to comb my hair at all, and weekend drug use is not what made me nearly go off the deep end. Its the fact that from Kindergarten to grade twelve, throughout my entire High School career (except for the time I lived in Atlanta Georgia for some reason) I was constantly harassed because of my being overweight, overly talkative to the point where I get on most nerves or because my taste in fashion or the music I listened to didn't coincide with the Vanilla Ice popular scene. Sometimes it was all three.

My life was filled with endless barrages of insults daily on a wide range of topics. You name it, I have been called it. I had quit fighting around 8th grade after I split open a kids head after I became the target of his humor. He had to get seven or so stitches after I picked him up by the throat off the ground and shoved him into a locker. Fighting didn't seem to end anything either. it only seemed to bring about people who would "challenge" me. I decided after I split the kids head open and my parents faced a lawsuit (which was later dropped cause my mom in turn threatened the school board with a similar lawsuit) that I would try the ignoring approach. I began to bottle up my aggression and would try to do my best to stay non-violent when someone would call me names or worse. I did my best to live by that golden rule and treated people with respect so I would get treated with respect. I suppose on the day I'm talking about which could have put my high school on the map, it was my pain and hurt and my plan for revenge that has allowed me to connect with the orchestrates of school yard massacres like the one in Colorado. You see, at one time in my life I just snapped. I had taken all the fill I could and my anger, hurt, and pain boiled over into one possible violent episode.

The trip to the Air Force museum was about 1 1/2 hours away (cause them busses go slow). The 10 or so jocks that sat in the bus behind me started on me right away. Focusing on my weight and my choice in dress cause I was a combat boot(before it was polar still), ripped shirt wearing punk who refused to comb his hair. A few years later they would be wearing combat boots which is something they were hazing on me about. I sat there and did my best to ignore them while they had their fun. We were allowed to bring along tapes and a Walkman radio so I put in a Angry Samoans tape, turned the volume up and did my best to inner them. unfortunately, the batteries were weak and I could still hear their hate filled comments and laughter.

A hour and a half later, as we pulled into the Museum, the jocks were still at it.

After a day of me trying to find the places they were not at, it was time to get back onto the bus and head back to the High School.

This time a Teacher, whose name I forgot, sat in front of me. I had hopes that the jocks who had grown by several in their number cause some of them sitting up front on the way up didn't want to miss out on the return fun on the way back so they traded their seats to get a good shot in. I thought that the teacher wouldn't allow such insults to continue so I didn't bother getting a new seat. Hell, I shouldn't had to anyways...

I was wrong about the possible teacher

intervention and the return trip was the same. Even with the teacher sitting directly in front of me she just choose to ignore everything. I blasted The Angry Samoans in my ears. This time it worked. Since I had bought some new batteries at the museum gift shop and quickly installed them. The jocks voices and insults were just a muffle and were inaudible. Inbetween songs I could still hear them. They kept at it the whole way back and when the school bus pulled into the school lot, they were still going full force. One of my classmates addressed the jocks;

"You guys better high tail it off the bus cause he will kick each of your asses".

They had listened to the warning and quickly got off the bus. On the way back I had shuffled thoughts in my head about kicking their asses even though I was greatly out numbered . I decided against it once I learned that most of them were just 17, about to turn 18 and there was no way in knowing which were of age and which were not. If I kicked their ass I would get in tons of trouble cause I was an adult by law and they were mostly still minors. Thirteen on one; I was so mad that I was actually thinking about going at it. The jocks got off the bus and were already inside by time I exited the bus. Even though the jocks talked tough and gave me tons of shit, they would never start anything with me cause ultimately, they were afraid of what I could do.

I decided if I was going to get into trouble I would go all out and hold nothing back. I went to my school counselors office and demanded she speak to me.

I told her of the day I had and how I felt like I had no option except to take matters in my own hands. After all, a teacher, a representative of my high school did nothing to stop the endless harassment I had taken on the bus trip. I suppose I was right in doubting that she could do anything to begin with. That's why I didn't go cry to her in the first place. Besides I wasn't the type to be a tattletale.

"I'm going to K-Mart after school and spending my entire paycheck on a shotgun and ammunition that I'm going to bring to school tomorrow and start killing"

I could have really done that too. I was speaking the truth. I had the money and the know how to get what I needed. I discounted a handgun cause they had a three day waiting limit. At the time there was no such limit on hunting rifles.

The Counselor began to cry. She left the office and then returned and asked if I could repeat my statement and story to the vice principal.

I did, except this time I was so mad that I was shaking and saying fuck every other word. The vice principal had strong connections to the schools sports teams. It was widely known that he did what he could so the schools athletes would be able to remain playing. Even if that meant changing punishments and such. He was the perfect person to take my threat to.

"...And after I'm fucking done with the fucking students I'm coming fucking up here for you!" I added nearly foaming at my mouth with anger.

He was speechless. After a moment he asked what he could do ease my suffering. Instantly I had turned this situation to my favor.

I told him of my first period class and how it was the only credit I needed to graduate high school. If maybe perhaps I could leave after that period I may not go through with my plans. For once in my life, I was being listened to I felt but instead of a friend I was making demands as if I had the ability to do so. Like I already had a hostage situation.

"OK" he said. "You got it. Just don't do anything drastic".

"Fuck you!" I said. "I'm taking the rest of the day off. its been a hard one" I said as I threw some papers around his office to cause a mess and left.

I went home and took a nap. My mom woke me up when she came home. My dad was working second shift at GM so he wouldn't hear about my folly until the next day. I talked with my mom who said gave the same jerk I talked to a mouthful. My mom, always sticking up for me. I was lucky. She could have had the police come and pick me up and thrown me in a psyche ward for some evaluation but she didn't. I'm sure my mom probably threatened a lawsuit against my school or perhaps they would have called the cops on my psycho-ass.

My mom told me after 1st period each day I could leave and do as I wished per my request of the vice principal.

After a couple days off, I returned to school and things had changed. For the hour I was in class, everyone avoided me like I had a communicable disease, besides what few friends I had (and even some of those didn't come around no more). After my only class I would leave and go do whatever I wanted to for the rest of the day. I had no further contact with any faculty member until the fucks handed me my diploma at the graduation ceremony. I was the official Senior Psycho in The Fairfield High School Class of 1991.

So can I connect with the perpetrators of "The Colorado Massacre" or "Terror in The Rockies" or whatever the TV is calling it? You bet I can. Would I really have went through with my plans of Classicide (term I used to describe my desires of the class mass murder I alluded to that I created)? YES, if I had not been given a way out. Diving into weekend drug use which served as a sort of self-medication and my newfound recent love for punk rock and the hopes I had of starting a band also helped. [NOTE: I did start that band and it was called The Social Fucks. I sang and we had a song called "Classicide" but broke up soon after its creation]

Do I know possibly what the two gunmen went through? Not exactly but I can take a good guess.

The media is trying to paint a picture of these kids as being ruthless, racist filled terrorist but I just see some kids who were not understood and no attempt to connect with them as people as opposed to fashion or taste. Like me I believe they were just sick and tired of going through the everyday routine and plotted their so-called revenge on those who have done them emotional or physical harm. These kids hated everyone in my eyes-not a select few. They could only carry so much ammunition and homemade bombs so I suppose they did have their priorities from the start of the shootings. I think if they had the ability and the choice they would have wanted 99% of the Columbine HS students and faculty dead not just people of color, handicapped, or Jocks. Yeah, the possibility exist that they were involved in neo-nazi activities and the killings were to commemorate Hitlers 110th birthday, but I believe that to be a different angle that the media is really pushing to get viewers watching their shows. This is a Social-hate crime. Not a racial hate crime. Facts and truths have been molded to shape a different stories before so its possible in this case to. If this was a true racist crime many of the jocks would probably not have been killed.

Can I endorse what they did? No. I cant endorse any loss of life; not on a battlefield in Iraq nor in a School in Colorado. Its the Senior Psycho of Fairfield High School Class of 1991 that chuckles when a student in a live interview tells a story how the gunmen were aiming for "jocks" and guys in "white hats". I cant help it. Maybe I'm still psycho...not psycho enough to go and kill a bunch of kids in a high school or anything so don't get edgy. Now, the only time i want to kill is when I'm stuck in rush hour traffic. Road Rage is the "new" thing isn't it?

At the time of writing, this the story is still unfolding. I don't expect to hear the REAL full story of what happened because after all, I'm watching all the major news channels to get my information. I see what they want me to see. Its just a matter of sorting through everything and believing this and that I guess.

It's the people who are on TV asking "Why here?" that the gunmen were aiming for. They are the people who made my High School and others High School lives fucking miserable. I would love to instantly teleport to them where they stand in front of the cameras and say real loud on national television "Why the fuck not!"

In writing this I don't want to give people the impression that threats and violence is a way to achieve goals. Nor do I wish to relay that my recreational weekend drug use was the answer to hide behind. I just wanted to relay a message from a different side of the story from a person who was there, on the edge of forever holding a place in history. When I was 18 and yet to start my life in the real world, I had emotionally exploded and made some hard real life decisions that have forever changed my life. I could have been writing this from a prison, a mental institution, or death row just as easily as I am writing this from my house at this very moment.

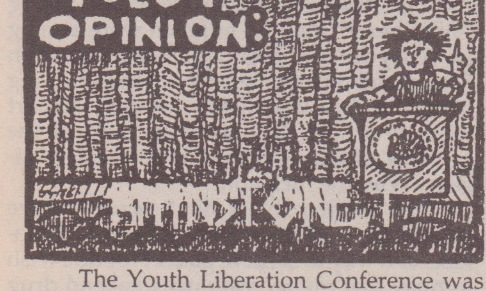
This is a time when all "weirdo's" will be ultimately targeted despite age as being possibly dangerous. It must really suck to be in High School now. I'm sure I would have been called to the counselors office first thing....

I want to tell all the kids in high school right now who are on the edge just like these kids were in Colorado to seek out help. Offing a couple dozen jocks might seem like the right thing to do at the moment but its not. After all, just wait a couple of years when they get into smoking reefer, dropping acid and getting drunk in college and they come to you for a hook up thinking to use your connections or speculating if you have connections.... just wait until you hear some of your ex-school mates wish how they were back in school cause they have graduated and discovered they are no-bodys in a no-body world... you will have your revenge- in laughter. Trust me, I already have several times.

Live and let live. Walk away and deal with anger the best most non-violent way you know how. Becoming a musician and writing for a zine has helped me so don't fret from trying it. No matter what in any case, do what I did or what the kids in Colorado did. Those who made your life shit will get what they deserve...one day, some way, they will get equal punishment for making your life hell.

I'm laughing again.....

As a update, I have moved on with my life. I'm now 26 years old, the bassist for a local Cincinnati punk band called The Socials, co-editor of The Neus Subjex zine and chronically unemployed. I'm reachable through E-mail at AXS77@aol.com or c/o The Neus Subjex PO Box 18051 Fairfield Ohio. 45018. I have, after many years, put all this behind me. Writing this was definitely the last nail in the coffin. I wanted to share that with you. Thanks.



The Youth Liberation Conference was held in cooperation with the Florida Punk Fest this year in Sarasota, Florida on March 5-7. Lots of kids showed up, probably around 150, give or take a head or two. I am bad with numbers sometimes. It was a pretty young crowd. Folks came from all over; DC, Philadelphia, Winnipeg and from other places in Florida.

The YLC was a do it yerself event with some pre-organized workshops and some spur-o-the-moment workshops. Everything from vegan nutrition, womyn's health, bike repair, urban sustainability and so many more. Everything went as smooth as silk, and there was food via FNB. It was very laid back in a Florida sort of way, and I learned a ton of information.

The punk fest was a barrel of monkeys. There were issues with some folks being rude to some bands, but I want to focus on the positive, which is abundant. The biggest highlight for me was probably seeing Reina Aveja play their last show. They are a four piece rad all womyn band from Gainesville. Their bassist/drummer is moving to San Francisco, which is the reason for the breakup. So look out you kids in SF. There is a new girl in town (soon) and she can rock, as did the rest of the band. Damn. It was hardcore with an edgy style, but not so edgy that your teeth fall out. It was easy listening, but not poppy in any sense of the word. They took up space and used their voices and were very nice to talk with after. They totally didn't come off with any arrogance. They were rad.

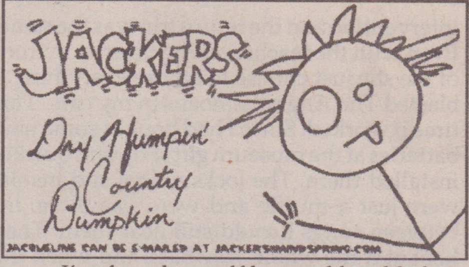
Another Gainesville band played named Discount. They are female fronted with three boys. A typical four person band. They were on the more poppy side of the coin, but not raggedy ann and andy style *at all*. Their songs had rhythm and you found yourself tapping your feet. I also liked what she had to say, and they seemed very involved with the music, which is something I like to see. One of the coolest things besides the music was the crowd watching during their set. The kids loved this band and a handful of them knew all the lyrics. It's inspiring to me to see folks supporting each other!

Scrotum Grinder from Tampa played and they were inside the hardcore bubble. It was fast and loud and heart thumping. Another womyn fronted band and folks, girlfriend could wail. Um, a little rough on the edges, but certainly worth checking out.

Mancake played, former members of Frodus from DC. They were fun, and silly and made me laugh out loud. Hardcore.

Trepan Nation played and they were very good. They were political and fast and pretty damn good. A boy band and they made some serious noise that I am going to write home to granny about. They had interesting, solid things to say, and made me glad I showed up when I did. Good folks.

The show was yet another reminder that punk is alive and well. Go see live music soon if you haven't for a while. It's a good way to meet new people, support the scene and the bands and do something positive. Also, if you have never attended a punk conference you should, because you'll learn a lot, and it's quite fun. If you have gone then continue in your punk house rock education. It's very cool to learn from other people that are into punk because you acquire good clear information and 'experts' lie. Go do something... rhinestone_t@hotmail.com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I've found myself less and less likely to extend a helping hand to strangers lately. In the last few days, I skipped the opportunity to help an old lady with her groceries and correct two young kids I saw getting into mischief. I want to regain my sense of responsibility for the world around me.

I think living in this city has taken a toll. The violence that folks take for granted here is why I moved away the first time. Three friends jumped in one summer put me over the edge in '94. This time, I think it was the neighborhood store owner who was shot in the head and killed that set me off. Folks just don't pull that crap where I'm from.

Now, I'm moving to a town that I hope will be a little easier on my small town self. In August, I'm moving to be with my fiancé, Doug, in Portland. There's other reasons for the move as well. If I felt 100% at Maximum and in San Francisco, I might try to talk him into moving down here. There are even a few grad schools in the Bay Area that interest me, but I don't see me stickin' around if I'm not doing Maximum. This is not a friendly place for poor folks.

I had mixed feelings when I first announced that I will be moving. Maximum is a big (some would say only) part of my life. I love the organizing and counting on folks and thinking through all the day to day challenges. I'm anticipating a mini identity crisis when I leave.

I was also worried about how folks would react. Sure enough, there were a few people that shook their head or called me a deserter. These were the same folks that had been asked to be coordinators and had shown no interest, so I don't really sweat their reactions. My best pals understood. (Although, I'll admit that they mention every once in awhile that they wish I'd stay, especially the other two coordinators! Aww, I feel so loved!)

I put in some good time here. Tim asked me if I'd be interested in coming on, a month later I moved in and four months later we lost him. I felt an incredible weight on my shoulders that first month before Mark came on. I had the help of dozens of people, but the ultimate responsibility fell on me. The help of the top notch volunteers we have around here and the truck load of letters of support kept me afloat. (The kids rule!) I think we've proved that we can keep it going without straying too far from Tim's vision while also adding a little bit of ourselves.

We've had our naysayers. I remember one guy that told me the mag should have died with Tim. This was a few days after Tim died, and obviously not what I needed to hear at the time. Hey asshole, if Tim wanted the mag to go under, he would've arranged it that way. The ever present socially awkward arrogant punk rearing it's thoughtless head.

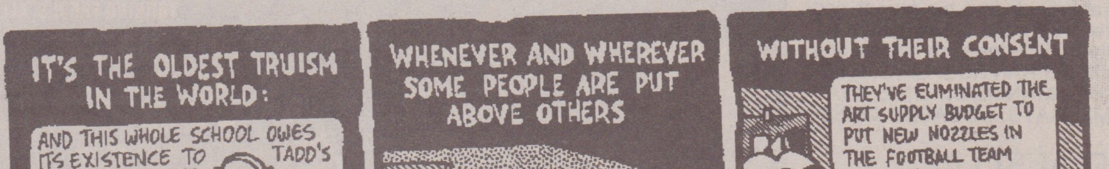
I remember another guy that started in with a bunch of nonsense about full color glossy covers. Again this was less than a month after Tim died. When a couple of us showed no interest in his idea, he started accusing us of changing policy and making new rules...He's one of those people who will claim to be one of Tim's oldest friends with insight into what Tim would want for the mag. How long would you have had to pay attention to know that Tim would have nothing to do with full color glossy covers? Geez.

At this point, I don't sweat the dribble and gossip of fogies. In a year from now, I'm going to marry the most sensitive and handsome man I've ever known. Talk about your cloud nine, I'm there. My mom was surprised when I told her the news. She thought I was too independent to get married. I was flattered that she thinks of me that way, but I don't feel like I'm giving up anything. Doug goes out of his way to let me know that he trusts the decisions I make, and I try to do the same for him. I still think independently, but now I have another important person to consider. I'm used to taking other people into consideration, in fact I consider it an underused trait in our overly individualized society. The trick to retaining a sense of self while taking Doug into consideration seems to be communication and respect. Since we undertook the challenge of managing a long distance relationship, communication has been the key. Of course, that's true for any relationship.

So, my head is abuzz with wedding plans. It's funny how all of sudden I'm noticing other folks talking about weddings. It helps that I'm smack in the middle of the traditional wedding time. At work today, I took advantage of the fact that my boss was out of town and sat in front of the tube while I labeled and boxed hundreds of videos. On one program, a woman lamented about her mother who was taking over the wedding plans and wanted everything the opposite than she did. The women hosting the program all had different reactions. One said that it was the couples ceremony and the plans should be okayed by them. Another said that a daughters wedding is for the mother and that she will get her wedding when she has her own kids. Talk about control issues! Truthfully, I don't mind my mom taking a lot of control of the plans. I think she has a great sense of taste, and it takes a lot of pressure off of me to have her take charge.

Another program made me happy that I'm not a card carrying member of middle America. A woman featured gives advise on how to marry a millionaire. She said life is more romantic with a millionaire because he doesn't have to worry about the mortgage or paying the bills. No mention that if so many folks didn't feel compelled to procreate or own so much stuff than there would be less bills to pay. Sure, there are folks that are genuinely poor, but those weren't the ones I think she was targeting. Her philosophy was that since love only has a 50% chance of working out than why not marry for money. Well, I don't know why anyone would pay for one of her seminars, because marrying for money isn't a new idea. Hopefully, she'll provide a follow up course on how to not be miserable while spending years of your life living with, sharing your life with and having sex with with someone you don't love.

Silly stuff like that doesn't put a damper on my enthusiasm for the big day. I'm excited to join the ranks of the married punks, and all my wedded punk friends have extended hearty congratulations as well as wedding advise. Everything from how to make your own ribbons and other accessories to the advantages of eloping. If my mom turns psycho on me, we may do just that! "Today on Jerry Springer: Daughters who eloped and the mom's that kicked their asses..."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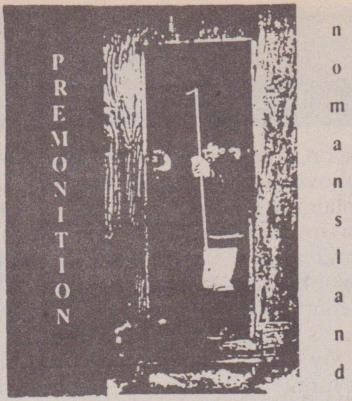

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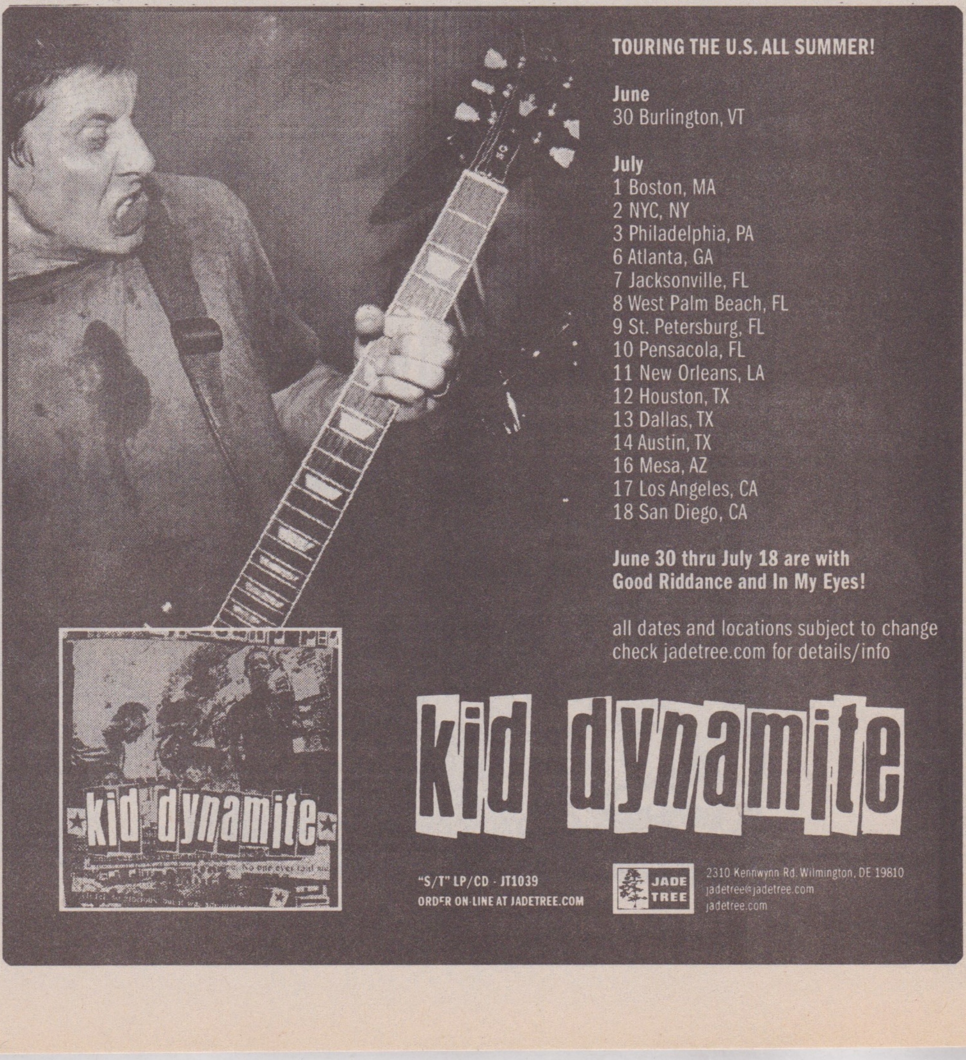
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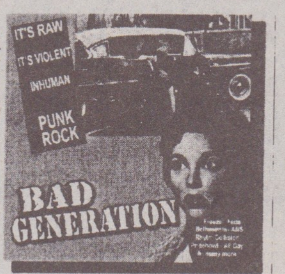

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PERU

Alright Maxi Readers! Could be 4 or 5 years and you don't know shit about what's going on here? Somebody's got to do it. Hi! my name is Fernando Boggio and with my friend and "partner" Richard Nossar we own a record label: **Calambre Discos.** Does my name sound familiar to you? Let me help; 1987-88 I played drums in ATAQUE FRONTAL, you oldies must remember that 7" EP edited in France through New Wave Records, then in 1989 I formed a band named SITUACION HOSTIL, at the time the Crossover extravaganza was invading HC/punk territories and we had just to admit it (uhh!! that hurt!) and at last I also hit the barrels and tins for G-3 during 1990. These guys are still alive and kicking, though.

Well, that was my last adventure as a musician... you know? Life is a matter of making decisions on what is worth it or not, so I decided to make a living by ending my college career and give up upon the music for quite a time. In this type of society you must have some back-up in terms of your first job choice... anyway, the career was not paying off so I decided like a year ago to reestablish an old romance that was put aside due to personal demons and doubts. Hey!, it's not only for the money, it's just that I want a life on my own and if it comes in a decent way I say welcome! Ufff! It's getting kind of personal here, ok as I said before, Calambre Discos is an independent record label that supports all those bands that have something to say, the music— the message, we also have a subdivision: Rock & Core, whose main target is to rescue classic recordings from the eighties decade of bands that made the Peruvian scene one of the most influential in this part of the world, no kidding!

One last thing to all you bands out there, try to consider Peru (Lima) in your tour schedule. It really makes me mad knowing that FUGAZI played in Brazil or NOFX toured Argentina, and for us what's left? Records, articles and pics? Come on! We want you guys in flesh and blood here, forget about fucking Machu-Pichu and stuff, Lima is a city where you can fucking rock wild! Please contact us! Ok now I pass the pen to Richard, he's more in touch with the current scene than me, it's just that I love to do intros.

Hi! This is Richard Nossar, your regular scene reporter from the last decade. I think I started doing this in 1989. Fernando has said it all, so I will go right onto the bands:

MANGANZOIDES

G-3

AEROPAJITAS This is a side project of the PSICOSIS lead singer/guitarist. They put out a 12-song tape titled Porka Vida in 1996. A U.S. label released it as a very limited CD. Their sound is a cross between U.K. 77-style punk rock and classic eighties Spanish punk/hardcore completed with Reggae moments. A new tape called Kria Kuervos has been on the streets for a couple of weeks and I guess it's far better than the first one.

MANGANZOIDES They're a 60's garage punk combo with organ. If you're a fan of that genre like me, I strongly suggest you get a copy of their self-titled '96 demo tape. They do KINKS, FLAMIN' GROOVIES, and STOOGES covers too. Vocals are raw and lyrics talk about wacky stuff.

Q.E.P.D. CARRENO These guys released their long awaited debut CD titled El Caballero De Los Bares, more than a decade in the making! It must be outstanding (better should be!!). It's limited to 300 copies, so hurry up! The music is a mixture of 80's Oi!, street punk, ska, reggae and cock rock guitar solos.

G-3 This band toured Argentina twice and played with FUN PEOPLE, MASSACRE and others. Their newest CD Pasan Los Dias, a collection of classic rerecorded songs, it's in my opinion a much better disc than their previous work: Psicotropia. A third production is in the works right now.

FUTURO INCIERTO After a number of tape releases these guys have just finished their debut CD for Calambre Discos. 18 anthemic songs that will knock your socks off! (for sale in a month or two). They released a 4-song 7" EP titled Nueva Vision for N.Y.C.'s Wardance Records a few years ago and it went very well. The music could be described as extremely catchy, sing along, power pop

PUNK. FUCKING ROCK!!

punk with HC touches.

METAMORPHOSIS These kids are a promising new group that I heard last year when I was searching for bands to include in the Menos Mal Que Nos Gusta Lo Peor comp CD. Emotional up-tempo hardcore/punk with powerful guitar works and a strong sense for melodies with a frontman that actually can sing. A cassette is coming soon on Calambre Discos.

ASMEREIR A prolific young band. Their music is a blend of punk/ska/reggae/HC with thrash parts too. They have a 13-song demo titled Es Suficiente (1997) and a self-produced CD called Las Cosas No Se Quedan Asi... Tienen Que Ser Mas Locas (1998) with lots of songs.

LEUZEMIA This jurassic band put out a double CD through Coyote Records and it's titled Moxon, haven't heard it yet, but I've been told that this record goes in an experimental direction.

HISTERIA KOLECTIVA A 3-piece band that do some sort of street punk with personal lyrics. The singer at times reminds me of LEUZEMIA's Daniel F., a strong influence on these guys. They have a 16-song cassette called En La Ciudad.

DIOS HASTIO Solitaire representatives of euro-crustcore, intense and desperate music, with vocals that will shake your bones like a baby's rattle from hell. 2 demos out and vinyl somewhere.

ATAQUE FRONTAL This classic band is one of the shapers of the Peruvian scene, unfortunately with very little activity for quite a time. They're planning to put out something new in the near future, but who knows with these guys!

PSICOSIS A ska/punk orchestra composed of 7 musicians, horn section included. This group started in 1985 as a 4-piece aggro-political HC/punk unit and developed through the years into this. They have a number of tape releases.

3 AL HILO This flesh-obsessed quartet play pure rock & roll punk with 70's hardrock and garage influences as well. They have two tapes out: Sin Poses Ni Complejos (1996) and Que Carajo...Otra Vez (1997). Adult-oriented lyrics.

METADONA Female fronted pop punk band. They have a 6-song CD through N.Y.C.'s Newsica, produced by the almighty Andy Shernoff. Not too much activity lately, they're always in everybody's mind, though.

MAGRAS This is a new band that I haven't heard yet but I've been told they're good. A mix of punk/hardcore and reggae. They have 2 songs on the El Gran Golpe comp tape.

P.T.K. This means PATEANDO TU KARA (Kicking Your Face). This anarcho-punk band started in the early 90's and has a few tape releases, their best being the split tape with DICTADURA DE CONCIENCIA. They have a powerful live sound, definitely a band to see on stage.

Other bands that are worth a mention are: **LOS REZIOS, AUTONOMIA, MIGRANA, IRREVERENTES, HAZLOQUECIIUCHAPUNKRON, PERU NO EXISTE** and **GENERACION PERDIDA**.

On the zine front we have ***Caleta*** (sometimes with a CD or tape included) with tons of issues out. This magazine covers a variety of styles, not only punk/HC. *Caleta* has a side publication called ***Sub***, devoted to Peruvian bands/releases only. Another cool publication is ***Cuero Negro*** (also a distro) with 13 issues out. Mostly a metal magazine but with reasonable HC/punk coverage. If you're into comics I'd suggest ***Crash Boom Zap*** with 4 issues out.

If you're wondering where to start with these Peruvians you could try our Menos Mal Que Nos Gusta Lo Peor CD compilation and if you wanna go back in time we have a KAOS GENERAL /SITUACION HOSTIL split CD on Rock & Core.

One last thing, for all you traveling punks, as individuals, couples or bands, we highly recommend a place to stay with cheap prices and conformable rooms, it's called **Hostal Roma** and the place is run by Giancarlo Romano of FUTURO INCIERTO.

Ok I guess that is it for now, see ya in 5 more years!! Bye!!

Addresses: AEROPAJITAS/ Pasaje Ostolaza 227/ Lima 14 Peru.
ASMEREIR/ Los Escritores 113/ Matellini/ Lima 9/ email: asmereir@rocketmail.com.
EUTURO INCIERTO/ c/o Pedro Allemant/ Jr. Tacna 428-B/ Lima 4.
ATAQUE FRONTAL/ c/o Jose Eduardo Matute/ Av. Pqe Sur 398/ Lima 27.
Q.E.P.D. CARRENO/ Tnte. A. Del Carpio 1644/ Lima 1/ email: qepdcarre@hotmail.com.
METADONA / Arias Araguez 671/ Lima 18/ email: sanfer@viaexpresa.com.pe.
MANGANZOIDES/email: komodo666@hotmail.com
PSICOSIS/ c/o Anibal Davalos/ Jr. Iquique 2731/ Lima 5.
3 AL HILO/ c/o Luis Denegri/ Carlos Mellet 1354/ Urb. Santa Leonor V-5/ Lima 9.
G-3/ c/o Gonzalo Farfan/ PO Box 27-0100/ Lima 27.
METAMORPHOSIS/ email: morphone@hotmail.com.
DIOS HASTIO/ c/o Jose Moron/ PO Box 4370/ Lima 100.
Cuero Negro/ c/o Giuseppe Risica Carella/ Av. Brasil 3210/ Lima 17/ email: estigmaband@usa.net.
Caleta/Sub/ Bolognesi 617/ Lima 18.
Hostal Roma/ Jr. Ica 326/ Lima/ email: resroma@peru.itete.com.pe.
Calambre Discos/ PO Box 18-0798/ Lima 18.

METAI
EAT FISH
CB

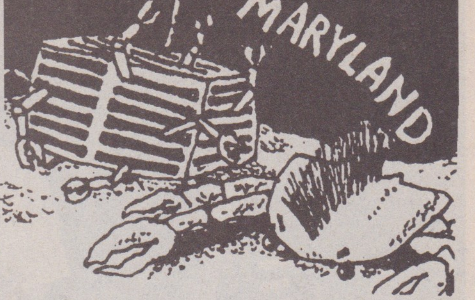
Howdy from Halifax Nova Scotia. Years ago I wrote the only Halifax scene report for MRR- I guess people are lazy down here. I am only going to mention the bands who I feel are worth mentioning. And if anyone in Halifax is not happy with this, well get off your ass and do another.

First off there is a huge straightedge scene down here. Luckily it is not very militant, and drunks/str8-edgers get along pretty good. Halifax has a couple of clubs worth mentioning like **The Pavilion** (19024921112, ask for Condon for shows) and **The Bikeshop** (19024921290).

As for zines we have: ***Guttural Response*** (Gerald Smith 13 Earleton Ave. Dartmouth N.S. B2Y2A6 Canada) which caters more toward the grindcore/crust scene. ***Incoherent Crap*** (Gerry 9 Citadel Court Eastern Passage N.S. B3GlC5 Canada) gives the lowdown on our local scene. ***Not Far Enough*** features an intelligent look at women's issues (6044 Quinpool Rd Apt #5 Halifax N.S. B3LlAl). Straight edge is alive with ***Windchill*** (Nick 88 Woodlawn Rd Dartmouth B2W2S5 Canada).

As for bands: In the crust/grindcore vein we have **TEST TUBE MUTANTS** (Jordan 57 Melwood Ave.Halifax N.S. B3NlE4) who released a demo entitled "Countdown" and have been featured on various comps. A split 7" is in the works with local grind monsters **EXISTENCH** who have released a split 7" with the now defunct **CHITZ** and a full length 7" on **Riotous Assembly Records** (see GUTTURAL RESPONSE address c/o Gerald). I play in some bands myself: **SYSTEMSHIT**(crust) has lots of demos and a 7" on **Tobacco Shit Records**. **SLOTH** (sludgecore) has a demo released. **DOGBITE** (77 style punk) has some shit soon to be released (see my address at the end). **USELESS SOLUTION** play power violence/grind. They have a demo out (Nathan 13 Steed Crt. Dartmouth N.S. B2W3Y7). **A.S.B.** (Another Shitty Band) and **H.G.M.** (Happy Go-Lucky Miscarriages) play snotty H.C. (sorry no address for either). **RELIC** play a mix of melodic ska/punk/H.C. A demo has been released (Coolie 2103 Windsor St. Apt #30 Halifax N.S. B3K5B3). **THE NEW BREED** play Oi (sorry no address). **SPINOZA** is a one-man drum machine bass assault (6044 Quinpool Rd.#5 Halifax N.S. B3LlAl). Also at this address you can reach **LED BY REGRET** who play old school H.C.

O.K. That's it for me. Desire any further info? You can get in touch with me,at this address (Derek 98 Stewart Harris Drive Dartmouth N.S. B2W3Z7). I am extremely poor. So if you're after any of our demos send a 90 min tape w/ sufficient postage and I will fill it to the end with a lot of our crap. And if you're after the **SYSTEM SHIT** 7" send 4 Dollars Canadian, postpaid, well concealed cash to: Simon Pare 827 Goldbourn Greenfield Park PQ J4V3H4 Canada. Take Care......



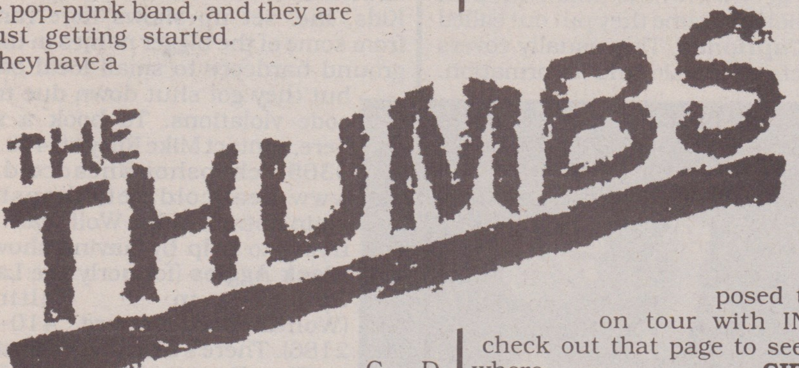
All right cats and kittens, this is my Maryland scene report. This, like all the others, is as thorough as I could get it and I'm sorry if I forgot anyone.

Punk/HC Bands. From Annapolis, Maryland's capitol emerges **THE THUMBS**, who are on a U.S. tour in late February. This band emerged from the local legends, THE PEE TANKS (http://mh105.infi.net/ ~sneeze/thumbs/—hartmanhall@erols.com). College Park, being the melting pot that it is (this is also where I go to school) brings us many contenders. **MENDOZA** is a melodic hardcore band a la LIFETIME and has an excellent 6 song demo out (alexdm@wam.umd.edu, jhperman@wam.umd.edu). There is also **CRISPUS ATTUCKS**. This band has also been around for years in different incarnations. They put out their own 7" and recently put out a CD of their version of 80's skate-punk (14208 Dennington Pl. Rockville, MD 20853, www.wam.umd.edu/~nullset, crispus@wmuc.umd.edu). There's also **DE NADA**, a critical hardcore band in the scene. They have 4 songs on the Infanticide comp. and a split 7" out on Rice Control. They also have a CD coming out by summer on Rice Control/ Bullet Records. SUBSIST's old singer, Josh Baker left to form the crust-core band FLAG FALLEN, but I think they've broken up (http://www.wam.umd.edu/ ~bakerj/frame.html). **HIRETSUKON** (formerly MALACHI & SNOLLYGOSTER) play punk in the vein of BORN AGAINST. **THE SAVAGE BOYS AND GIRLS CLUB** play indie/punk rock. They have one tape out and a 7" distributed by Dischord. Out of College Park, is **BALD RUPUNZEL**. They play indie rock, with a real luscious, ethereal sound. They rule.

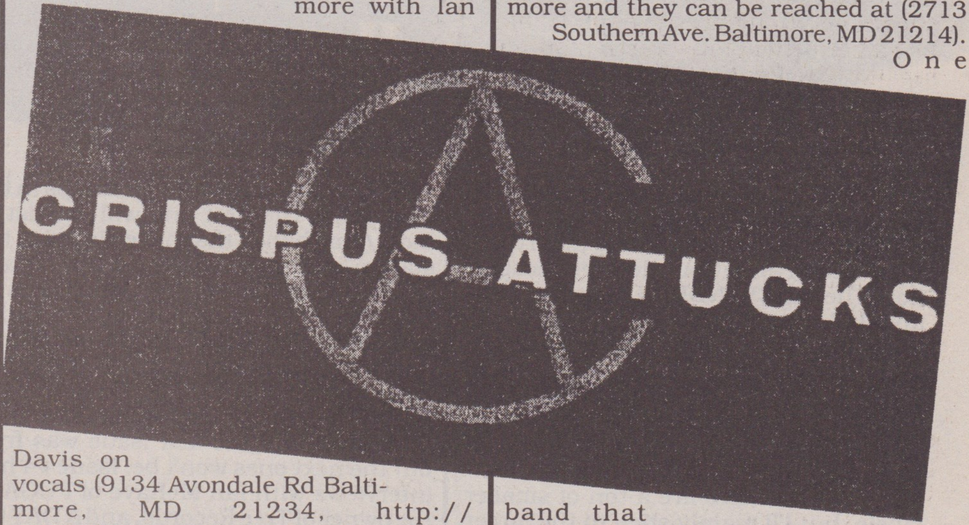
From Crownsville, a group called **KIDS GO NUTS** (who used to be the VARIENTS..and I loved the VARIENTS) have gotten back together to give it another try (Merfdog000@aol.com). And from Bowie is **BIONIC MAN**, a great melodic band that needs more recognition. **A/POLITICAL** is at the forefront with a new 7" released by Profane Existence (P.E.'s last release—http://

profaneexistence.com/). Other bands of note are **F.E.M.A.** (A/Political:F.E.M.A are moving to Portland, Oregon in the summer.), **OCHLICHRACY**, **NOKERISM**, and **THE U.S. WAR COMMISSION.**

From Crofton comes the **EAST COAST SLAP JACKS**. They are a melodic pop-punk band, and they are just getting started. They have a CD out and it's only $3. (http://tinpan.fortunecity.com/baccarach/806/index.html, 1141 Kensington Pl. Crofton, MD 21114). From Hagerstown, comes **STRONG INTENTION** (aka known as the 180 CLUB HOUSE BAND). They play generic tough guy hardcore. **THE CHAOTIX**, a politi-pop-punk band a la NOFX from the Towson/Baltimore area, just put out a split CD with SUBSIST. (5300 Elsrode Ave. Baltimore, MD 21214, http://listen.to/chaotix, email: rek@bcpl.net). There's also **IN$PITE**, a grind-core band. Jimmy sent me a demo and it's very interesting, and they have another one out with a lyric booklet. Some of their songs are a second long and they still have guitar solos (Jimmy Branscome 309 Scenic Dr. Aberdeen, MD 21001). They're from Aberdeen and so are pop-punk champs, **BALLYHOO!** who are constantly playing shows (www.geocities.com/SunsetStrip/Club/9138/ballyhoo.html). One band I'm not sure if they are still around is the **OISCOUTS**. They began as the BOYSCOUTS, when Kevin O'Brien played bass for them. But they had tons of lineup changes and their singer, Tom Caldwell is going into the Marines. **13 S.O.S.**, a political, fast-paced punk band with a touch of grind, and **AGAINST THE WALL** (an 80's style hardcore/punk band with both fun and serious lyrics) share a web page at http://members.aol.com/chuck780/index.html 13 S.O.S. are supposed to be going on tour with IN$PITE, so check out that page to see when and where. **CIBORIUM** is a brutal death metal band from Baltimore with Ian Davis on vocals (9134 Avondale Rd Baltimore, MD 21234, http://www.ciborium.com/). I don't know much about the Baltimore scene. There's so many bands. One of these is **DAYBREAK**, an up and coming power-violence grind core band.



Out in Western Maryland, from the city of Frederick comes **ON EDGE**. They play a straight forward punk like the DESCENDENTS or FACE TO FACE (www.angelfire.com/md/OnEdge). **TORN APART** is a hardcore band that's been around a while (364 West Patrick Street Frederick, Maryland 21701, (301)698-2764, http://www.ferretstyle.com/ ta.html). A band from Millersville that just called it quits is the **BEAT-ME-UPS** (P.O. Box 559 Millersville, MD 21108, //members.aol.com/beatmeups/bmu.html). They played great pop-punk and recently put out a split 7" with **CODE BLUE**, who plays old school hardcore circa MINOR THREAT or the GORILLA BISCUITS (3003 Argentina Pl. Bowie, MD 20716, //members.aol.com/ryohazard/codeblue.html). **THE FUSES** just put out their I Wanna Burn CD on American Punk (328 S. Poppleton Baltimore, MD 21230). **A DAY OF MAN AS MAN** is an emo-type band from Baltimore and they can be reached at (2713 Southern Ave. Baltimore, MD 21214). One band that just ended their career I'm sad to say is **LONGSHOT**. They were a youth crew hardcore band who was also on the Infanticide comp. **LATEBLOOMER** also broke up but have a ton of stuff recorded (9804 New Hampshire Ave. Silver Spring, MD 20903). **PERESTROIKA** also broke up and they have a 7" out (1103 Jasper Ct. Crofton, MD 21114).



This begins the ska, and or ska-punk section. From the Annapolis area is **NICE TRY LUCAS**, a nice 7 or 8 man ska-pop-punk unit (http://www.element23.com/ nicetrylucas/ntl.htm). From this area also comes the **SMIZOKES**, another ska-punk team a la RANCID (www.angelfire.com/ md/smizokes or e-mail them at vandal00@aol.com). In my part of town we have ska-punk legends **SUBSIST** (www.angelfire.com/md/subsist, email: subsist@angelfire.com). They have been around for about three and half years in different forms, and are looking to tour this summer so contact if you are interested. From

the Baltimore area comes **THE SMOOTHS** (http://www.reproductions.com/smooths/). They just put out their second CD, which is getting rave reviews, and are constantly touring. They have played with the likes of the MIGHTY MIGHTY BOSSTONES and they played the Warped Tour for two years now. There's also the **HI-BINDERS**, they play satanic ska (http://come.to/hibinders, email: mephiskapheles@home.com).

There are a ton of bands that I don't know much about but deserve recognition. The **SIDEWINDERS SC** are a traditional ska band with some third wave feel songs. They put out one CD and are writing songs for another one already. There's also **EASTERN STANDARD TIME**, which is a traditional ska instrumental band. They can be reached at www.access.digex.net/~chkrdcab/est.

Labels. There are a ton of smaller labels, but I'll mainly stick to the larger ones. The one that stands out is **Sneezeguard Records**. This label is out of Annapolis and they put out the PEE TANKS 7" and CD, THE THUMBS and LATEBLOOMER. They have also put out 2 Dear Fred compilations. The second includes the likes of PERESTROIKA, CRISPUS ATTUCKS, DISCOUNT, ANN BERETTA, and THE DROPKICK MURPHYS. They're also a distro (309 Annapolis St. Annapolis, MD 21401, //www.annap.infi.net/~sneeze). **American Punk Recordings** out of Baltimore has put out a bunch of stuff, including THE FUSES (802 S. Broadway Baltimore, MD 21231). From the rural terrain of Pylesville comes ?Who Buys Records? (http://www2.crosswinds.net/baltimore/~bruceh/). This label is run by Bruce of SUBSIST. He put out the SUBSIST/CHAOTIX split CD and has more in the works. **Rice Control** is a small label that has put out a handful of seven inches including A DAY OF MAN AS MAN and a DE NADA/INVERTEBRATE (from VA) split 7" (P.O. Box 3489 Silver Spring, MD 20918). The world famous **Reptilian Records** in Fells Point also puts out 7"ers too. They have releases with the likes of THE SMOOTHS, BLANK, THE CHECKERED CABS and they just put out an AC/DC tribute (http://www.reptilianrecords.com/ home.html).

Zines. The University of Maryland radio station (WMUC—available over the internet at www.wmuc.umd.edu with Real Audio) has a zine they put out called ***Closed Captioned***. This usually covers all aspects of music and information. WMUC is also putting out 2 comps in the next year. The first one will consist of indie/emo bands that have played at the station over the years and the second will be a local band comp. John Davis (of CORM/Elusive) also puts out an excellent zine called ***Held Like Sound*** (http://www.heldlikesound.com/, PO Box 2291 Kensington, MD 20891). He has many people contribute (including Dave from MUDDLE) and the last issue was free, but the next ones won't be. Issue #4 had interviews with Ian McKaye of FUGAZI, the owner of Tree Records, and A DAY OF MAN AS MAN.

I do a quaint zine (about 8 to 10 pages) called ***Vie Zine*** and it usually covers local bands, but lately I've been scoring bigger interviews. The one year anniversary issue has interviews with the PILFERS, THE SCAM from VA, IN$PITE, Eric T.'s Cultural Corner and lots more. It's free, so drop me a line if you want one (John Bachman 2602 Harford Rd. Fallston, MD 21047, bachman@wam.umd.edu). ***The Pressed Press*** is a newsprint zine done by three girls with poems, stories and interviews from FRODUS (from DC,) Kim Shattuck from the MUFFS and a lot more. It's free too, so write them (PO Box 1650 Beltsville, MD 20704, AgnisQ@hotmail.com). And like I mentioned before, there is ***Infanticide***. This is jam packed with pictures, poems, wordstfrom songs, and brief snippets on the bands included on the tape it comes with. This costs $1 (324 Red Magnolia Ct. Millersville, MD 21108).

Places and Such. Where I live, every VFW and hall seems to be prejudiced against kids, so we have a show anywhere we can. An emerging powerhouse was the Chop Shop. But they had to shut down due to fire code violations. United Kids, Inc. set up shows here ranging from some of the bigger names in underground hardcore to small local bands, but they got shut down due to fire code violations. To book a show here, contact Mike Riley at (410.480-9365, chopshop@headcold.net, www.headcold.net/chopshop/main.shtml) Mike Wolf has been trying to help by having shows at **Black Aggies** (formerly the Laff-n-Spit in Baltimore (Wolf@dchardcore.org, 410-528-2186). There's also the **VFW** at 160 in Glen Burnie. Ben of KIDS GO NUTS has set up a ton of shows here. The **Ottobar** in Baltimore supports punk rock too. It's a bar in Baltimore and it's 18 and over (203 Davis St. 410-752-OTTO). **Stage One** is a bar and grill in Laurel that might start having locals shows on Saturday nights and is all ages (301490-8335). **Phantasmagoria** is an all ages club that usually has punk/hardcore or ska shows on Fridays and Saturdays. Contact Mario at 301-949-8886 or send them a promo at Phantasmagoria 11319 Elkin St. Wheaton, MD 20902. They are also a record shop during the day. The infamous **Loft** is still active. Reptilian Records is in Fells Point. This a legendary record shop. They have shows here occasionally, and carry tons of local stuff (403 S. Broadway Baltimore, MD 21231). **Second Wind Revolution Productions** is booking hardcore shows in the College Park/Mt. Rainer area. Contact John at 301-314-?. Johns Hopkins has a radio station (http://www.jhu.edu/~whsr/) and so does UMBC, and you can listen over the web (http:// www.wmbc.umbc.edu/).

Someone who deserves a lot of props for organizing a lot of stuff is Lucas "Puke" Walther. He is now in charge of running the SUBSIST and Who Buys Records? web pages (and does a hell of a job). He used to have a Maryland Scene Page but something happened to his computer. Thank you so much (email him at outpost@japan.crosswinds.net).

Code Blue

Okay. This scene report was written by John M. Bachman and Matt Moffat, with contributions from Alex DiMattessa, Brian Goodman, and many others. This is what we came up with...and if we forgot you..sorry.

FIRST ROUND PROMOTIONS

SUMMER TOURS

DEAD END CRUISERS

W/ THROWAWAY GENERATION IN JUNE & THE HYMANS IN JULY

MAY 17th MUSIC DIMENSION, OKLAHOMA CITY OK
MAY 18th ALBUQUERQUE, NM TBA
MAY 19th 7 BLACK CATS, PHOENIX AZ
MAY 20th QUE SERA, LONG BEACH CA
MAY 21st AL'S BAR, HOLLYWOOD CA
MAY 22nd JERRY'S PIZZA, BAKERSFIELD CA
MAY 23rd FATTY MOCHA, MERCED CA
MAY 24th TBA
MAY 25th TBA
MAY 26th REDRUM, RENO NV
MAY 27th PATA PLACE, LAKE TAHOE NV
MAY 29th COCODRIE, SAN FRACISCO CA
JUNE 1st HOUSE OF ROCK, BOISE ID
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JULY 9th ABACADABRA, FORT WORTH TX
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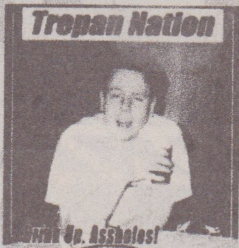

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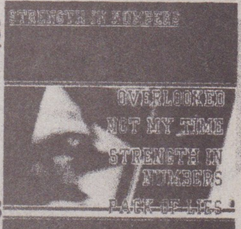

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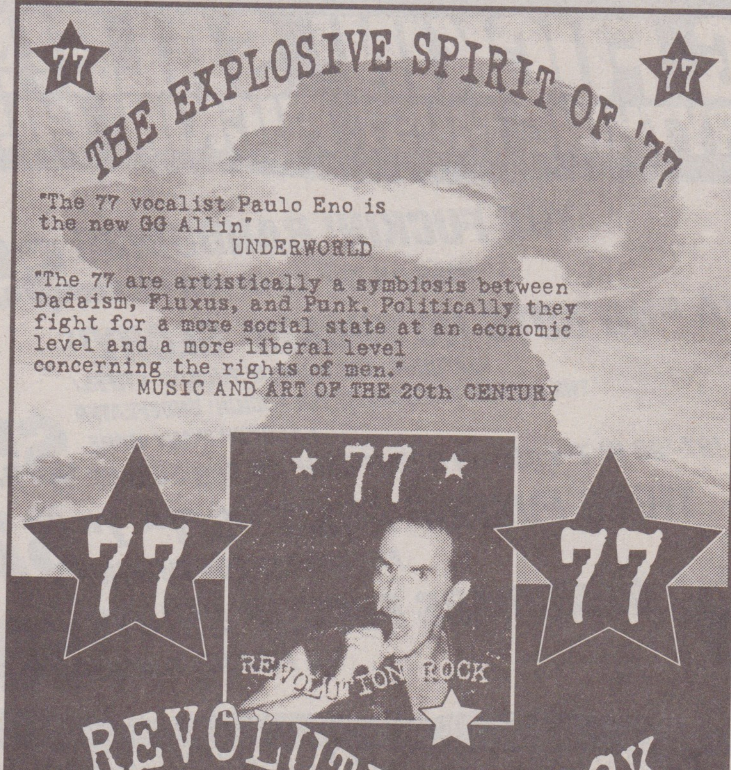

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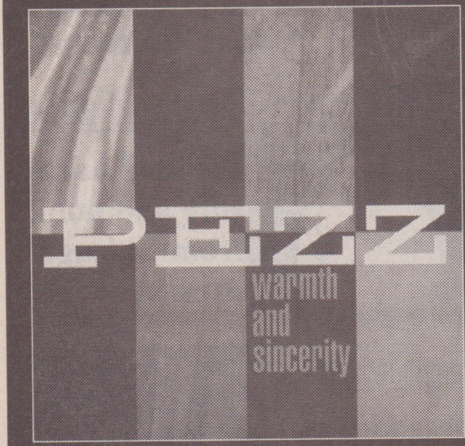

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MAXIMUMROCKNROLL NEWS

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A Few Points On The Kosovo Situation

By Howard Zinn

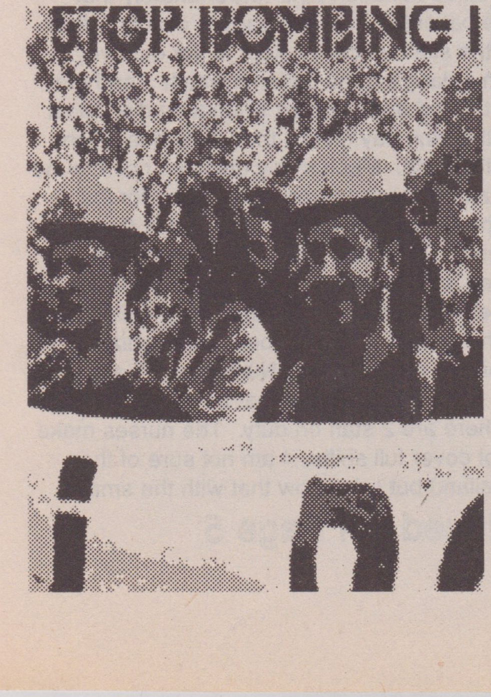
1) Milosovic and his Serb forces are committing atrocities.

2) Bombing won't help, but will only make things worse -- and that is already evident. Indeed, as the NY Times has it this morning (Thursday), the Administration was told by CIA and Pentagon people that bombing would speed up Milosovic's "ethnic cleansing", but it went ahead anyway. This means that not only was Clinton deceiving the public when he said his aim in bombing was to help the people of Kosovo, but that he embarked on the bombing campaign with a reckless disregard for what would happen to the Kosovars as a result. The bombing will only create more victims, on both sides. Innocent Yugoslav civilians will die, so that both Kosovars and Serbians end up as victims of our policy.

3) The Kosovo Liberation Army may not represent the wishes of the Kosovar people, because it decided to turn to armed struggle to gain independence, ruthlessly putting their countrymen at risk, when a more protracted non-violent campaign of resistance was already going on and should have continued. I think of South Africa, where a decision to engage in armed struggle would have led to a bloody civil war with huge casualties, most of them black. Instead, the African National Congress decided to put up with apartheid longer, but wage a long-term campaign of attrition, with strikes, sabotage, economic sanctions, international pressure. And it worked.

4) The United States does not have a humanitarian aim in this situation -- its foreign policy has never been guided by such concerns, but by political power, economic interest, and sometimes a motive more elusive, like machismo (we want to show the world we are #1!, as present after president has reiterated during and after Vietnam).

5) The hypocrisy of the Clinton Administration is evident, with just a bit of recent history. For instance. When Chechnya rebelled, desiring independence from Russia just as Kosovo wants it now, and the Russian army moved in, doing terrible things to the people there, Clinton did not oppose this. Indeed, in fielding one reporter's question, he compared the situation to the American Civil War, where Lincoln would not permit the Confederacy to succeed. (Will a statue of Yeltsin be erected alongside Lincoln's in D.C.?)



6) There is no sensible military solution to the ethnic cleansing going on, because it could only be stopped by putting in a large ground force, which would mean a full scale war, in which the present violence would be multiplied greatly.

7) What is happening to the Kosovo people is heartrenching, and and now with the bombing we are adding Serbian victims to the lists of casualties. I think the only solution is a diplomatic one, forgetting the treaty the U.S. tried to force on Serbia. It will take a new agreement, in which the Kosovites will have to settle for some form of autonomy, but no guarantee of independence. A compromise in order to have peace. The only way this diplomatic solution can come about is through the intercession of Russia, which is the only important power with influence over the Serbs.

8) As a minor point (since any reference to international law is futile -- it has been rather worthless for fifty years); the United States is violating the U.N. Charter by what it is doing.It is also violating the U.S. Constitution which requires a declaration of war, and we are certainly waging war.

9) NATO should be abolished. It is a military alliance at a time when we should be discarding military solutions, and its very existence encourages military solutions.

10) To my surprise I was invited to be on an NBC Cable News program, and I was able to make a few points: that violent solutions only multiply whatever evil they are claimed to counter; that when the solution to a problem is elusive, you must at least start with one principle, the one told to medical students: "Do no harm." The U.S. and NATO (which is the creation of the U.S.and does its bidding) are floundering, and in the course of that doing enormous damage to human beings. It will require the citizens of the NATO countries -- especially in the U.S. -- to shout their protest at what is going on, and to demand a diplomatic solution. When a nation issues ultimatums, it leaves no room for compromise, and insures that war will continue. We learned from Vietnam: the ruthlessness of leaders, the stupidity of "experts", must be countered by the courage, good sense, and persistence of the citizenry.

The End

JULY -- 1999

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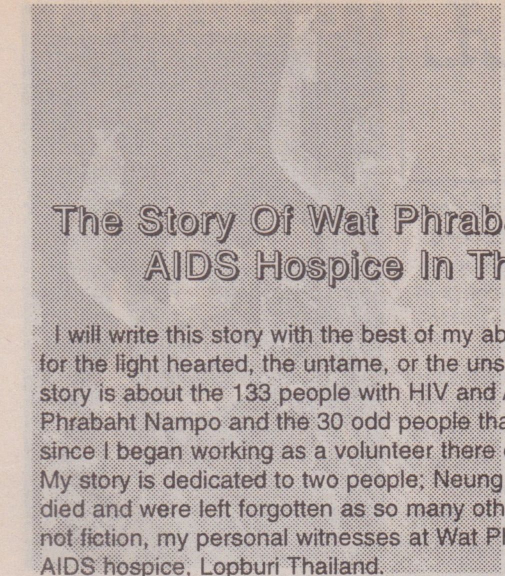

The Story Of Wat Phrabaht Nampo, AIDS Hospice In Thailand

I will write this story with the best of my abilities; this is not for the light hearted, the untame, or the unsympathetic... my story is about the 133 people with HIV and AIDS in Wat Phrabaht Nampo and the 30 odd people that have lost their lives since I began working as a volunteer there on March 3, 1999. My story is dedicated to two people, Neung and Sanya, who died and were left forgotten as so many others. My story is fact not fiction, my personal witnesses at Wat Phrabaht Nampo, AIDS hospice, Lopburi Thailand.

As to my knowledge the hospice was built roughly 5 years ago by a monk to house and care for more than 200 HIV and AIDS patients supported by donations from private parties and businesses. Currently there are 133 patients and about 48 of those patients are suffering from full blown AIDS. The hospice is publicized around the world, from the internet, http://www.aidstemple.or.th to the most read magazines in the world including Time, Newsweek and Reader's Digest as a place where families and friends can bring people with HIV and AIDS for buddhist spiritual guidance and care during the most desperate times of their illness. The hospice claims to have bedside care and support from the monks living there as shown on the website and in the magazine print, the monks act as spiritual leaders and support groups for the patients. Unfortunately the only monks I have seen in the hospice are those dying of AIDS themselves or suffering with HIV. The religious aspect of things in the hospice is solely nightly meditation for the well patients (those with HIV and relatively healthy). For the dying there is nothing. I am a witness not to the lack of spiritual care but the non-existence of it.

Families and friends concerned with their loved ones which they have left at the hospice rarely come back to find out that not only are the monks and spiritual guidance a ploy, but the hired staff is not enough to provide basic care for the patients inside the hospice. I must add the majority of patients have been abandoned there unfortunately, rarely do family members and friends ever come to visit, never mind check out the hospices conditions and promises. This is not only a result of the world stigma behind AIDS but a cultural issue in Thailand.

Inside the hospice; this non-airconditioned, poorly ventilated building houses 48 patients, all of which are full blown AIDS patients and unable to take care of themselves. The beds are within a 2 meter distance from each other so privacy is not taken into consideration. The patients are in full view to watch one another suffer and decay both physically and mentally. 95% of the patients wear diapers, which often go unchanged for hours. Diapers are changed less than they should be by staff members. Maybe 3 or 4 times a daily unless a patient calls out long enough to have his/her diaper changed...some can't call out and even those who can are often ignored for hours.

I have seen patients denied being bathed because it is off the staff's schedule. The patients are bathed once a day, no matter if they are covered in excrement or vomit. Everyday for various amounts of time there is no tap water. Patients go soiled for hours because there is no water to wash them.

The environment is unsanitary, it is obvious by the amount of ants in the patients food and beds. There has been 4 occasions where I have found patients literally being eaten by ants.. not to mention the flies in the open sores of the patients. I have been told the cleaning staff has been layed off due to money problems so that now the well patients are in charge of cleaning the hospice while risking their own health to all the germs in the hospice. TB is a major problem and the medication is not enforced making resistant strains of TB. In most cases if a patient comes in with out TB they will eventually get it in the hospice.

I have seen patients tied to their beds, some reasons unknown, some because they take off their diaper continuously. One man was tied for more than 4 days I was told. I took it amongst myself to untie him with out consent and clean the vomit that he was covered in. During this time he was not fed or given water. Another man was tied for 2 days, the only 2 days he was in the hospice for he died on the second day.

The hospice provides three meals a day for free, most of which are not consumed due to its inedible contents. Meat with bones for example, how does anyone expect someone who does not have the strength to use a straw to pick the meat off a bone? If a patient is unable to feed themselves then often they will not eat, some are not asked if they want food while others eat two plates. Most patients spend what little money they have on the restaurants outside the hospice.

Most of or a decent amount of care comes from the well patients. Many of them spend time in the hospice changing diapers, helping with basic needs and getting food for the patients in the restaurants and some just come in to talk which is the most attention these people get. The well patients are also those which often discover when a patient has died, since they do the most rounds. In that case they also handle the body.

When a patient has died the body is stuffed with cotton and clean clothes are put on without the body being washed, meanwhile the staff will pilfer through personal belongings or anything of value. I have seen staff discard photographs and other intimate belongings while keeping food that has not been eaten and money. I asked what they do with the money and they told me it goes into the hospice donation box. Unfortunately that money never sees the patients. After the body is clothed, they carry out the body to the stack of coffins kept in the doorway. With the head and arms dangling the patients watch .. and they know how the will be treated and handled when they die. Most people are cremated the next day unless the family has given specific instructions otherwise. Much to my dismay I have found that when a patients family has not given instructions for the funeral or cremation the family is often not informed of the patients death or funeral. There has been numerous times when a patient has died and the family was not contacted for over a week and sometimes not at all until the family calls the hospice to check on the patient. Dignity goes unrecognized.

The staff in the hospice is made up of 2 Nurses and 6 assistant nurses and 2 that are not medically trained at all. On a shift 8 am-4 pm, 4pm-8am, there are 2 staff on duty. The nurses make daily rounds but do not cover full shifts. I am not sure of the medical training in Thailand but I do know that with the small

Continued On Page 5

Why You Should Not Trust Your School

by Scott @, Insurgency Culture Collective, and Felix, Anarchist Youth Federation

"Rulers have always taken care to control the education of the people. They know their power is based almost entirely on the school and they insist on retaining their monopoly. The school is an instrument for domination in the hands of the ruling class." -Francisco Ferrer, anarchist proponent of the "Free School Movement"

Free public education is an important aspect of society which has the potential to both empower or enslave us depending upon how we react to the system. In countries like Spain, religious education was the only way to learn until the early 20th Century and it was unlawful for poor people or women to be educated. This is the case in many fundamentalist religious societies today. In Europe and the United States, attacks on public education are a cornerstone of reactionary political agendas. In a capitalistic society where so much emphasis is placed on making rich people richer and protecting their "private property" we should wonder why people in power care about public education at all.

When we go to school we are taught that school will teach us what we need to survive in society by giving us the necessary skills to get a job and take care of ourselves, but the system is not interested in our well-being. It is only interested in what we can do for them. The process of public education is a combination of rudimentary knowledge which we need to be able to serve the rich and powerful plus "norming" behavioral indoctrination intended to keep us from questioning the status quo when we become servants to the capitalists or the government by persuading us that the system which exploits us somehow exists solely for our benefit (a blatant contradiction and a lie).

1. The first task of public education in a capitalist society is to teach students to "respect authority." This is done by placing a teacher or school bureaucrat in the role of the students parent or guardian, the authoritarian figure they are familiar with at home. Authority is imposed by imposing a system of punishment for those who do not do what they are told and rewards for conformity. Strict adherence to stupid and trivial rules like always walking on the right side of the hallway teaches us to obey no matter how stupid the order is. We are taught that people who are no smarter than us should be able to tell us what to do even though we were never consulted in the matter. We are thereby prepared for the world of bosses, cops, politicians, and military officers ordering us around and treating us like we are stupid and inferior.

2. The second task of public education in a capitalist society is to rob us of our individuality so that we will submit to what we are told to do and not pursue our own ideas, desires or talents. It does this by placing us in an environment with thousands of people our own age and using authority figures to label anyone who does not go along as worthy of scorn. This is the basis of what we know of as "peer pressure" which is essentially a system for teaching innocent children to value mediocrity and obedience and encourage them to harass anyone who doesn't obey. Any deviation from society's norm is immediately condemned, individuality becomes deviance. This makes us used to doing what everyone else does and blindly "going with the flow" for fear of stepping out of line and being persecuted. This forms the basis for the system of social control in the workplace where people submit to exploitation rather than being labeled a ëtroublemaker" and are encouraged to betray their fellow workers to the boss even if they work at a minimum wage job and can't possibly benefit.

3. The third task of public education in a capitalist society is regimentation. The Capitalist System looks at people as nothing more than a piece of meat: A resource whose sole purpose is to make money for them, buy their products and die in their wars. Modern industrial society is organized into work shifts which run 24-hours per day making money for the rich. Modern industrial society is based on three ideas created by Fredrick Taylor, Henry Ford and Max Weber. Taylor invented the idea of reducing a workers motions to that of a machine so that capitalists could maximize the profit they could get in any given time period. Ford invented the assembly line so that all the workers would limit their robotic motion to a single meaningless task. Weber invented the modern bureaucracy in Nazi Germany to control large numbers of people with a militaristic organization. His ideas were adopted by capitalists around the World after World War II. For thousands of people to be able to work in this kind of work environment, they must be conditioned from a young age to live "by the clock." The public school system conditions students to conform their desires to a strict schedule by imposing punishments for those who don't show up at school on time, go to class on time or complete assigned tasks on time. This prepares us for a life in the factory or office where "time is money." To maximize the degree to which students can be exploited when they enter the work force, they must be conditioned to be nervous or guilty about not showing up on time and subject to the time schedule created by those in authority.

4. The fourth task of public education under capitalism is to discourage dissent. This begins with the system by which our performance in school is evaluated. We are repeatedly graded based on our ability to repeat facts, figures and phrases regardless of where we understand their meaning. Rote memorization robs us of our ability to reason out problems and to question the things we are told. It conveys the illusion that there is one "correct" answer to every question and you are only acceptable if you know that answer. It tells people that common sense means trusting the person with authority to have the right answer rather than believing your experiences in life which contradict what authority tries to tell us. This is intended to encourage us to put our faith in "leaders" who have the "correct" answers rather than reasoning out problems and questioning what we are told. By discouraging creative, investigative, inquisitive or critical thought, students are prepared for adulthood where they will be told that all the answers to life's problems come from television, the government or organized religion. This makes people more receptive to propaganda from the government or capitalist advertisers and less skeptical when there are obvious contradictions, distortions or lies in what they are told. It also makes students perceive learning as boring so they will be discouraged from learning later in life even if it means being able to get a better job.

5. The fifth task of public education in a capitalist society is to encourage selfishness. This is done by forcing students to compete with each other. In academics, students are punished for cooperating with each other or asking for help by receiving a lower score. In athletics, students compete against each other physically. They are taught that those who loose or perform less well are inferior and that,consequently, persons in society whom are less well off, deserve to be because they are lazy and don't work hard enough. They are taught that it is OK for strong people to dominate weak people and those who try to help less well off people are "sissies" and should think only about themselves. School also teaches the idea of being a ëteam player' which means that our ability to benefit personally is tied to our willingness to sacrifice our personal desires and do what we are told by leaders. We are told that, by doing this, we benefit because we are sacrificing for the "team." This is intended to prepare us for the working World where the "team" is a capitalist corporation and being a "team player" means being a good slave and not thinking about the moral or personal consequences of what our bosses tell us to do.

6. The sixth task of public education in a capitalist society is to divide us by gender and social class. Early on, some kids are labeled as "smart" based on test scores or some other arbitrary means. These are often the children of more well off parents who are eager to prove themselves superior by taking credit for everything their kids do in life. For the rest of their school years these kids will be given the best teachers and facilities. They will be told to go to college so they can get a job in the future Middle Class. The rest of the students will receive minimal attention in academics and be tracked into vocational education classes to become the Working Class of tomorrow. Those who are kicked out or drop out are labeled as inferior and told they will never get anywhere in life. Unfortunately these are all too often self-fulfilling prophesies. Upper class kids just aren't around because they're all in private schools where they wear suits to class and learn to feel nothing but contempt for the "other half." Girls are more regimented from a young age and are told they are not supposed to perform as well as boys in subjects like math. They are discouraged from studying subjects like industrial arts and given less access to activities like athletics which are considered "unfeminine". Cliques in school often form based on income, social group and gender. Students whose income and gender enables them to

reflect values which the capitalist society claims are important consider themselves superior and are more likely to associate with each other and act aloof while others are more inclined to associate based on common interests. Those who are not considered "popular" (part of the elitist cliques) are told that they should admire them. This is intended to prepare them for the working world where they are told by tabloid newspapers, magazines and television shows like "Lifestyles of the Rich and Famous", "America's Castles" and "Empires of Industry" to admire the rich instead of asking how they get away with stealing all their money from everybody else!

7. The seventh task of public education in a capitalist society is to persuade us to defend the system which exploits us. Modern public education was first introduced to indoctrinate the children of immigrants into the "American Way of Life", "American Culture" and the "American Political System". It was intended to eliminate immigrant peoples feelings of cultural distinctiveness and homogenize them into loyal and obedient citizens. Students are still told that we live in the so-called "greatest country on Earth", and that in comparison, the rest of the world are backwards peasants or evil "terrorists" with inferior values and cultures. They are taught that capitalism is the only economic system that works, that everyone can get rich if they work hard enough, and that poverty is the fault of individuals who are inferior and don't work hard enough rather than bosses who do the hiring and firing or capitalists who put thousands of people out of work to make a profit. They are told that they live in a "free country" worth dying for where everyone is treated equally under the law, but students who endure the daily humiliation of police harassment because of the color of the skin or the fact that people under 18 years of age have no rights know better! We are taught that our system is democratic and that "checks and balances" keep it from becoming corrupt when in reality, the system is controlled by cliques of rich business owners who chose politicians to represent THEIR interests and use political machines to stay in office. We are also increasingly indoctrinated in the social values of those in authority. This includes everything from sex and drugs and drivers education to telling you to rat out your friends and family to the cops. About half of what is now taught in high school is either social control or political indoctrination and of no use in finding or performing a job.

School is teaching less and less as those in power become more obsessed with controlling us and pushing us further toward an economy based on extremes of wealth and poverty. Our rulers have done a pretty good job of encouraging people to accept their power, wealth, and social privileges judging from the way things have gone recently. So what can we do about it? If you want to change the system, the first thing you need to do is to EDUCATE YOURSELF. You can begin by READING and comparing what you read to your EXPERIENCES in real life. Be skeptical of material written by official "experts" of the government or capitalists and learn to read the capitalist press with an eye to what they want to make you believe (their agenda). Remember that the basic motivation of all people with power, wealth, or authority is to get more power, wealth, and authority. A good way to experience how the world works is to get a job and see how you are treated on the job. If you are in high school you can quit school and get into an independent study program so you can learn necessary math, reading and writing skills and get a high school diploma. After that, your local community college system is the most affordable way to get your first couple years of a college education while you figure out what job skills you will need to do a job which interests you. You can then transfer to another school to learn those skills. The secret of college is to get a job as soon as possible to pay your way and stay out of debt and pace your course work so that you don't take too many classes and can retain what you learn. Once you can afford food and rent, you will have the freedom to begin organizing for real social change. The secret to changing society is that the power of many people working together for change is greater than any coercive force created by the system.

CREDITS: Some of the ideas in this essay originally appeared in 1992 in an essay entitled "What . . . Education" by Felix of Anarchist Youth Federation. This is why he shares the by-line. Both "Love and Rage" newspaper, which carried the original article, and the AYF are now defunct and their members are now working on different projects.

East Timor Update

Indonesian backed terror in East Timor, long supported by the U.S. government, is reaching a fever pitch. As negotiations at the UN are slowly moving toward the possibility of the Indonesian government accepting independence for East Timor, the Indonesian military (ABRI) in East Timor has armed and trained paramilitary death squads which are killing, torturing, raping the civilian population. These militias have driven over 10,000 East Timorese have from their homes. On April 5th, one such militia fired on civilians on the streets of Liquisa, killing at least 4 and wounding many others. The following day, the Indonesian military fired tear gas into a local church where 2000 villagers had taken refuge from the militia. As refugees streamed from the church, militia men hacked to death and shot men, women and children, killing at least 25.

Yesterday, paramilitaries backed by ABRI have begun attacking civilians throughout Dili, the capital. According to reports from sources inside the occupied territory, militias are operating from a death list of 270 names, including many well-known pro-independence activists.

The BBC reported that "witnesses said about 1,000 paramilitaries went on the rampage in the capital Dili, opening fire on the houses of pro-independence activists and torching cars and buildings." A group of over 130 refugees camped in the yard of a pro-independence leader were attacked. At least 13 were killed. Current reports indicate that the marauding death squads are stepping up their attacks, and as they have done throughout the occupation, ABRI is carting away bodies so accurate confirmation of casualties will be difficult to obtain, and reporters have been threatened.

The recent upsurge in paramilitary violence in East Timor comes at a time when the U.S. and NATO claim that they are bombing Yugoslavia for humanitarian reasons. Indonesian military sponsored mass killings of civilians in East Timor can be stopped without bombing Jakarta -- the White House only has to tell the Habibie administration that these killings are unacceptable. Without international pressure the situation will only deteriorate.

On December 7, 1975, the Indonesian armed forces, with military and political support from the U.S., brutally invaded East Timor. More than 200,000 East Timorese -- one-third of the population -- were killed by the early 1980s.

While activist pressure has achieved significant bans on Pentagon training of Indonesian troops and transfers of weaponry to the Indonesian military, the Department of Defense is doing its best to circumvent congressional intent with new training programs and weapons shipments.

What You Can Do

Please call the State Department to insist that the U.S. end its complicity in the "ethnic cleansing" of East Timorese by telling the Indonesian regime to end ABRI and paramilitary attacks in East Timor.

Contact Secretary of State Madeleine Albright Phone: (202) 647-5291; Fax: (202) 647-7120; E-mail: secretary@state.gov Address: U.S. Department of State, 2201 C St. NW, Washington DC 20520. Additional numbers to call if you have time: Indonesian embassy in Washington DC:

*******Protect Your Dogs And Cats! Alert!*******

Febreeze, a new product that is used to get odors out of fabrics, has been causing deaths and illness in dogs, cats and birds. There have been multiple instances reported in the past few weeks of dogs, cats and birds dying after Febreeze was used anywhere near them. Some dogs have only gotten very ill,but some have died. Several birds have died as well. Febreeze contains zinc chloride, which is the culprit. If you have recently sprayed your dog's bed with this product, please wash it until you get all of the Febreeze out,or get your dog or cat new bedding. Please pass the word along to your friends so we can prevent further deaths.

Beyond And Back

Wat Phrabaht Nampo, Continued

amount of basic life support training I have that it is a lot different from the states. I found this out the night I found a man having a seizure due to a high fever and I had to stabilize him. This happened on two other occasions where the assistant nurses looked at me for help. I must say that the staff is not entirely to blame for the lack of care in the hospice.. they did not promise the spiritual buddhist guidance, and 2 people can not care for 48 in a 8 hour period. Not to mention the absurd wages they are paid. In any case the lack of respect and compassion for the patients are obvious.

My stories are endless, devastating and inhumane. The pagoda outside my bedroom window is stacked with hundreds of coffins, the average death rate inside the hospice is two people a day. My story cannot cure AIDS or stop the stigma behind it unfortunately, but my story displays the inhumane treatment of the people in Wat Phrabah Nampo. My story does not mention the tour groups that come through the hospice daily for "educational purposes", from school children to military platoons to christian missionaries, they come by the hundreds to look at the horrors of AIDS.. as if they were walking through a zoo. AIDS has given them animal status. My story does not tell you about the three men who asked me to kill them so they could end their pain and suffering. My story leaves out many things but the reason I need to tell it.. His name was Neung and his english was good since he had been a tour guide in the south of Thailand for many years. We would sit and talk of the ocean and of other beautiful things until one day he asked if he could tell me a secret. He began by telling me the hospice was a business, that the donation money went into the pockets and not the patients.. he spoke of corruption, the nurses lack of care and how he was left to die alone. He told me how he wanted to go home, but his family did not believe him, did not believe that he was ignored and mistreated. I sat and listened and said yes. he was right. Neung asked me to go back to my country and tell this story, to tell everyone about this hospice and what really existed behind its promises and floral gardens. I promised him I would..and two days later he died. They did not contact his family about his death, and I was the only person at his funeral. This story is my promise to Neung.

What I ask of you ...to pass this story around.. to tell the world as I have promised to do.. I am interested in publishing the story in any newspaper, magazine I can. I want the story out!!! If you are interested in helping or have any questions please contact me by email

sbizer@hotmail.com

Lucy Parsons Center Saved

As the eleventh hour was drawing near, and a very unhappy MayDay eviction seemed imminent for the Lucy Parsons Center, we have managed to pull through yet again...

We have signed a lease and plan to move into our exciting new space and be open by May 1st (a small victory for radicals everywhere to celebrate this MayDay!). Our new mailing address will be:

Lucy Parsons Center
549 Columbus Ave.
Boston, MA 02118-1125

Beyond And Back

Millions For Mumia

A Statement for April 24, 1999

Thank you all for coming. Ona Move! Long Live John Africa!

This is far more than one man's birthday celebration. It is a celebration of life and a clarion call to something missing from the courtrooms and cages of America. The call for justice, for people's justice, where a man or woman is not damned because of their poverty or their politics, where death row is not a black reserve situated out in the boondocks, where judges are not mere politicians in black robes. This celebration shows us that the call is being heard by more and more people, and heard by enough may mean change for our repressive status quo. From the corrupt courts of Chicago to the county court in Enid, Oklahoma, to the slave pens that surround the Courts of Common Pleas in Philadelphia, cops have created confessions when they needed them and the courts have sustained these lies with writs of approval This gathering condemns such practices and I thank you all the more This celebration is a celebration of life, of the will to be free, of the will for justice for all of us, not just one man. I thank you from the bottom of my heart. I urge you to work for freedom, for justice, for liberation and for an end to the racist death penalty.

Ona Move! Long Live John Africa!
From Death Row, this is **Mumia Abu-Jamal**

A Littleton Punk Talks

MRR: Tell us your impression of how the media handled things?
PRANAY: It seems like the media came right away from Denver, then later the rest of the media came, national and international. Littleton as a whole did not seem to mind the media, knowing already what to expect. The media, of course, did not allow us any personal grieving time. Their trailers and vans were crammed on Bowles (a street just North of the school), where the media blocked off roads to make themselves more comfortable.
MRR: Were you aware that NATO acknowledged killing 11 Serbian Civilians around the same time as the shooting at Columbine?
PRANAY: Of course it was a coincidence that both incidents occured on the same day, however in Littleton no one was concerned with Serbia because tragedy was happening too close to home. As for the nation, I am not sure if the school shooting was aired 24 hours a day like it was here in Littleton. Clinton, I don't think he cares much about the Serbian people and the that 11 died there, let alone the people here.
MRR: Has the attitude towards guns changed at all in Littleton?
PRANAY: I don't know. None of my friends own guns. They all feel strongly (with exception to a few) about gun laws.
MRR: There was a lot of talk about racism in Littleton. Has this affected you, seeing as you are a person of color?
PRANAY: Hmmm...there is racism everywhere. In my area, there is a little racism, but the most prejudice I see is aimed at outcasts like punks and goths. I face these prejudices, but I guess it's how one chooses to deal with it.
MRR: Have you been mistaken for a goth since all this started?
PRANAY: Sadly enough, yes. No one can tell the difference between us. I have heard numerous stories about people getting harassed etc. It's sad.
MRR: What affect do you think all this will have on the country?
PRANAY: In the country? Maybe life won't be taken for granted. There is also the fear of more school shootings, copycats.
MRR: Thanks.

Pranay puts out his own punk zine called DIMESTORE RAG, and in his next issue he will be covering a lot of what went on in Littleton from an insider's, and punk's, perspective. Pranay is 17, in a band called the SCHLOCKS, and attends (thankfully) the "other high school" in Littleton. Write him or send $1.25 ppd for his zine at:10 Yellow Flax, Littleton, CO 80127.

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Attention: Jay Unidos

I just wanted to let the readers of MAXIMUMROCKNROLL know that this will be my final issue as news editor. In the future you will want to address all mail to MAXIMUMROCKNROLL'S mailbox, not mine! You can still send news items via email, and whoever takes over the news will get them I'm sure.

If you would like to write me, and or purchase one of my zines, then send a SASE for my mailorder list to: 1442A Walnut Street PMB 419, Berkeley CA 94709. If you've been paying attention to any of this over the past year, thanks.

UP THE PUNX!
A - Jay Unidos - E

MAXIMUMRNR@MINDSPRING.COM

Appeals Court Hears Bari Case

by Alicia Littletree

Dozens of supporters of Judi Bari and Darryl Cherney's civil rights lawsuit against the FBI and Oakland Police packed into the gilded courtroom of the U.S. 9th Circuit Court of Appeals in San Francisco on April 15th. They came to witness oral arguments in the latest round of pretrial wrangling in the eight-year effort to bring the FBI and OPD to trial for trying to frame the Earth First! activists after unknown assassins planted a motion-triggered pipe bomb beneath Bari's car seat.

This time, the issue was a meritless appeal by the Oakland Police, filed way back in December, 1997. The average appeal takes from six to eighteen months to get to a hearing. Add to that the fact that Oakland's lawyer was allowed to postpone the original February date for the hearing so she could travel to Europe to play golf, and the wheels of justice for Judi Bari ground to a halt for almost a year and a half; all for an appeal so frivolous that the only assumption one can make is that it was filed only to delay trial in this case.

The issue before the three-judge appeals court panel goes back to an October 1997 ruling by U.S. District court judge Claudia Wilken. In an effort to end the defendants' recurring claims that they had immunity from being sued, lawyers for Judi and Darryl filed a motion just before Judi's death in March of 1997 asking the court to rule once and for all that the FBI and Oakland Police are not protected by "qualified immunity".Wilken's decision was mixed. She ruled that the individual agents and officers involved in the false arrests and illegal searches indeed did not have immunity. But she let FBI higher-ups, specifically notorious COINTELPRO agent Richard W. Held, out of the case. She also ruled, unbelievably, that the Oakland Police had not been part of the larger conspiracy to violate the activists' civil rights.

The basis of Oakland's appeal was their contention that Oakland officers had the right to rely on what they were told by the FBI, regardless of if the FBI lied. As the appeal hearing began, attorney Karen Rodrigue spoke for the Oakland Police, looking just a little embarrassed to be making such a lame argument. The testimony shows that the FBI told OPD officers at the scene that the bomb was on the back seat floorboard, when it was obviously hidden beneath the driver's seat. The FBI came up with the lie that nails taped to the bomb were "identical" to nails in bags in the back of Judi's car. And the FBI was responsible for concocting the false information that Judi and Darryl were the type of people who would carry bombs. According to the OPD, they had no obligation to question the FBI when they arrested Judi and Darryl for transporting explosives.

Of particular interest to the panel of judges was a search warrant affidavit written by OPD Sgt. Chenault on May 24, 1990. This affidavit is a stunning piece of work. FBI and OPD testimony shows that the two agencies wrote it together, collaborating to mislead the judge that they actually had evidence that Judi and Darryl were dangerous and known terrorists who had blown themselves up with their own bomb. The affidavit refers to statements by Seeds of Peace activists Shannon Marr and Dave Kemnitzer about Earth First!'s reputation for violence, statements which both Marr and Kemnitzer testified they never made.

Rodrigue told the court that the activists' statements had no impact on the department's decision to arrest Bari and Cherney. Judge Stephen Reinhardt replied that "The department seemed to have no interest in investigating anybody except the people who were blown up." The crowd of spectators tried to stifle the instinct to clap and howl.

Then Dennis Cunningham, attorney for Darryl Cherney and the estate of Judi Bari, took the podium. He explained that the Oakland defendants do not have the right to believe what the FBI tells them when it contradicts what they see with their own eyes. The Oakland Police were at the scene of the bombing. When the FBI said the bomb was in the back seat, the OPD could look at the hole that went right through the driver's seat and they could see the back seat was intact. The Oakland Police could look at the nails and see for themselves that they weren't even similar. They don't have the right to be willing dupes in the service of the FBI.

There is no real doubt the court will rule in our favor and deny Oakland's immunity appeal because it clearly has no merit. But they may well go even further, and order the judge to reconsider her ruling on Oakland's part in the conspiracy-- a move that could save months of future litigation. We expect the court will issue their written ruling in two to six months.

Viva Judi Bari! Earth First!

For more information Judi Bari website at:http://www.monitor.net/~bari or call (707)887-0262.

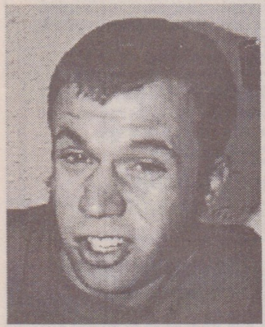
WHATS THE SCOOP?

by Neale

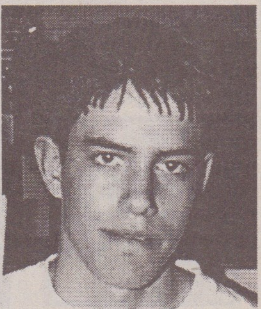
What's pissing you off?

Michelle, age unknown, SF: I don't know, I don't want to be in this!

Laura, 26, San Francisco: I'm still enraged over The Fat Boys breaking up.

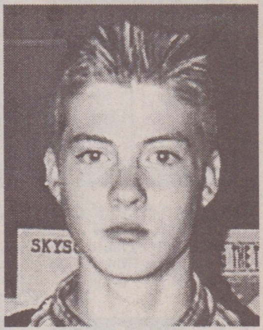


Jesse, 19, Seattle: San Francisco is too fuckin windy and the bus lines are all fucked up.

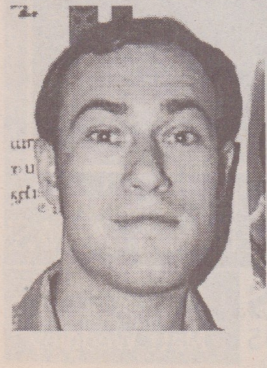


Sid, 27, San Francisco: I finally got my new boots, but they're so tight that they're ripping my little toes off.

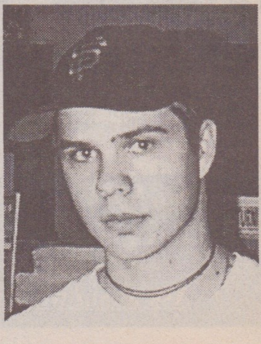
Mark, 17, Seattle: San Diego hardcore kids.



Thomas, 30, San Francisco: All my roommate ever drinks is Schaefer!



Tim, 18, Seattle: I'm pissed at life.



Ron Jeremy, 27, Kosovo: Branislaw Malinowsky's assertion through his study of the Trobriand Islanders- that Freud's "Oedipus Theory" is invalid; although Branislaw himself only dated women, who oddly enough, resembled his mother.

RECORDS + MAILORDER

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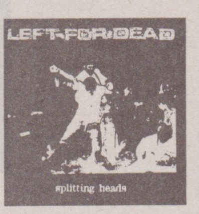

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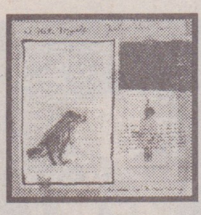

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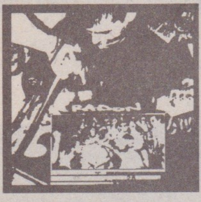

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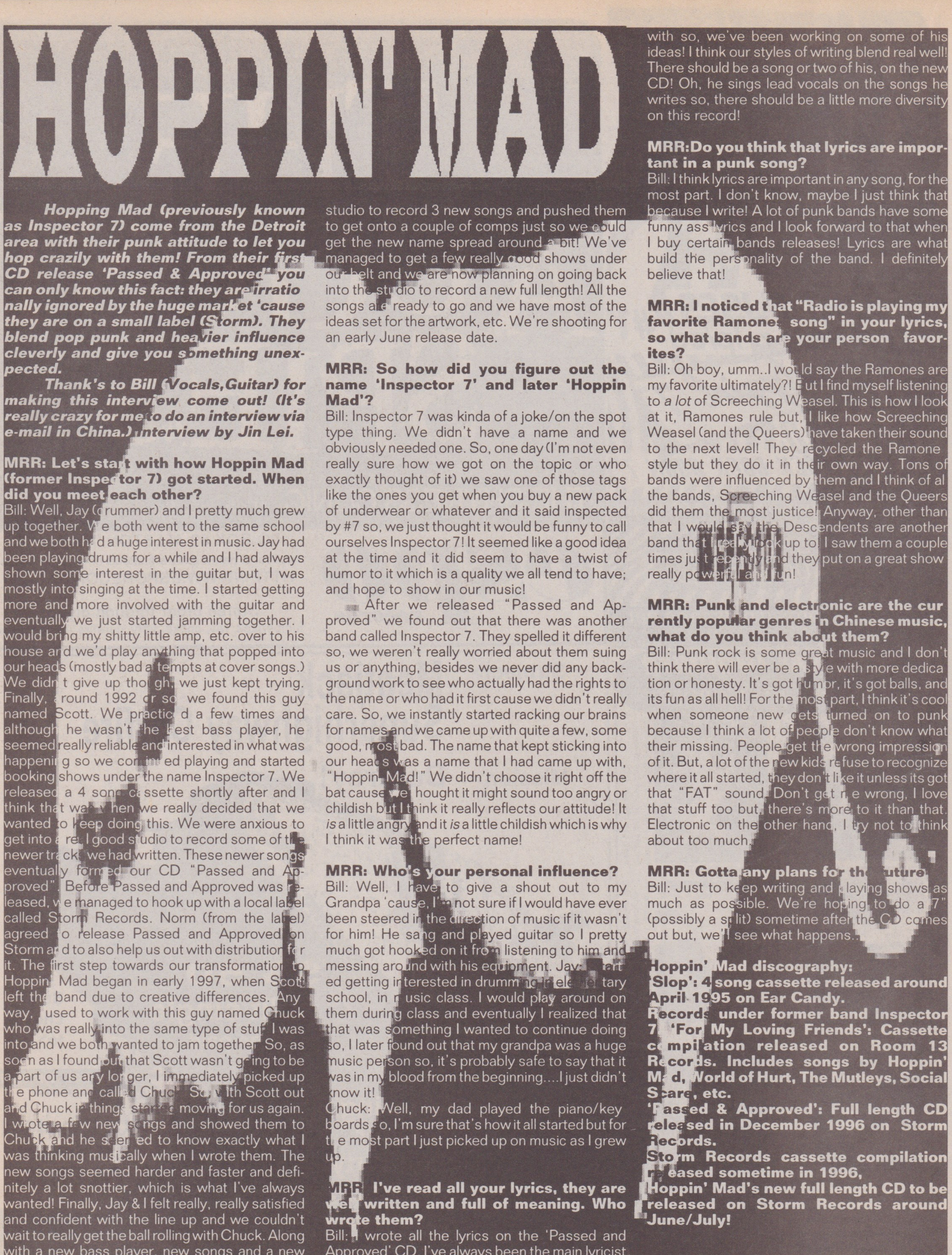


Hopping Mad (previously known as Inspector 7) come from the Detroit area with their punk attitude to let you hop crazily with them! From their first CD release 'Passed & Approved' you can only know this fact: they are irrationally ignored by the huge market 'cause they are on a small label (Storm). They blend pop punk and heavier influence cleverly and give you something unexpected.

Thank's to Bill (Vocals,Guitar) for making this interview come out! (It's really crazy for me to do an interview via e-mail in China.) interview by Jin Lei.

MRR: Let's start with how Hoppin Mad (former Inspector 7) got started. When did you meet each other?

Bill: Well, Jay (drummer) and I pretty much grew up together. We both went to the same school and we both had a huge interest in music. Jay had been playing drums for a while and I had always shown some interest in the guitar but, I was mostly into singing at the time. I started getting more and more involved with the guitar and eventually we just started jamming together. I would bring my shitty little amp, etc. over to his house and we'd play anything that popped into our heads (mostly bad attempts at cover songs.) We didn't give up though, we just kept trying. Finally, around 1992 or so we found this guy named Scott. We practiced a few times and although he wasn't the best bass player, he seemed really reliable and interested in what was happening so we continued playing and started booking shows under the name Inspector 7. We released a 4 song cassette shortly after and I think that was when we really decided that we wanted to keep doing this. We were anxious to get into a real good studio to record some of the newer tracks we had written. These newer songs eventually formed our CD "Passed and Approved". Before Passed and Approved was released, we managed to hook up with a local label called Storm Records. Norm (from the label) agreed to release Passed and Approved on Storm and to also help us out with distribution for it. The first step towards our transformation to Hoppin' Mad began in early 1997, when Scott left the band due to creative differences. Anyway, I used to work with this guy named Chuck who was really into the same type of stuff I was into and we both wanted to jam together. So, as soon as I found out that Scott wasn't going to be a part of us any longer, I immediately picked up the phone and called Chuck. So, with Scott out and Chuck in things started moving for us again. I wrote a few new songs and showed them to Chuck and he seemed to know exactly what I was thinking musically when I wrote them. The new songs seemed harder and faster and definitely a lot snottier, which is what I've always wanted! Finally, Jay & I felt really, really satisfied and confident with the line up and we couldn't wait to really get the ball rolling with Chuck. Along with a new bass player, new songs and a new attitude, came a new name. We changed the name and almost immediately went back into the studio to record 3 new songs and pushed them to get onto a couple of comps just so we could get the new name spread around a bit! We've managed to get a few really good shows under our belt and we are now planning on going back into the studio to record a new full length! All the songs are ready to go and we have most of the ideas set for the artwork, etc. We're shooting for an early June release date.

MRR: So how did you figure out the name 'Inspector 7' and later 'Hoppin Mad'?

Bill: Inspector 7 was kinda of a joke/on the spot type thing. We didn't have a name and we obviously needed one. So, one day (I'm not even really sure how we got on the topic or who exactly thought of it) we saw one of those tags like the ones you get when you buy a new pack of underwear or whatever and it said inspected by #7 so, we just thought it would be funny to call ourselves Inspector 7! It seemed like a good idea at the time and it did seem to have a twist of humor to it which is a quality we all tend to have; and hope to show in our music!

After we released "Passed and Approved" we found out that there was another band called Inspector 7. They spelled it different so, we weren't really worried about them suing us or anything, besides we never did any background work to see who actually had the rights to the name or who had it first cause we didn't really care. So, we instantly started racking our brains for names and we came up with quite a few, some good, most bad. The name that kept sticking into our heads was a name that I had came up with, "Hoppin' Mad!" We didn't choose it right off the bat cause we thought it might sound too angry or childish but I think it really reflects our attitude! It *is* a little angry and it *is* a little childish which is why I think it was the perfect name!

MRR: Who's your personal influence?

Bill: Well, I have to give a shout out to my Grandpa 'cause, I'm not sure if I would have ever been steered in the direction of music if it wasn't for him! He sang and played guitar so I pretty much got hooked on it from listening to him and messing around with his equipment. Jay: started getting interested in drumming in elementary school, in music class. I would play around on them during class and eventually I realized that that was something I wanted to continue doing so, I later found out that my grandpa was a huge music person so, it's probably safe to say that it was in my blood from the beginning....I just didn't know it!

Chuck: Well, my dad played the piano/key boards so, I'm sure that's how it all started but for the most part I just picked up on music as I grew up.

MRR: I've read all your lyrics, they are well written and full of meaning. Who wrote them?

Bill: I wrote all the lyrics on the 'Passed and Approved' CD. I've always been the main lyricist in the band, I still am but, Chuck's been doing some writing and I really like what he comes up with so, we've been working on some of his ideas! I think our styles of writing blend real well! There should be a song or two of his, on the new CD! Oh, he sings lead vocals on the songs he writes so, there should be a little more diversity on this record!

MRR:Do you think that lyrics are important in a punk song?

Bill: I think lyrics are important in any song, for the most part. I don't know, maybe I just think that because I write! A lot of punk bands have some funny ass lyrics and I look forward to that when I buy certain bands releases! Lyrics are what build the personality of the band. I definitely believe that!

MRR: I noticed that "Radio is playing my favorite Ramones song" in your lyrics, so what bands are your person favorites?

Bill: Oh boy, umm..I would say the Ramones are my favorite ultimately?! But I find myself listening to *a lot* of Screeching Weasel. This is how I look at it, Ramones rule but, I like how Screeching Weasel (and the Queers) have taken their sound to the next level! They recycled the Ramone style but they do it in their own way. Tons of bands were influenced by them and I think of al the bands, Screeching Weasel and the Queers did them the most justice! Anyway, other than that I would say the Descendents are another band that I really look up to! I saw them a couple times just recently and they put on a great show really powerful and fun!

MRR: Punk and electronic are the currently popular genres in Chinese music, what do you think about them?

Bill: Punk rock is some great music and I don't think there will ever be a style with more dedication or honesty. It's got humor, it's got balls, and its fun as all hell! For the most part, I think it's cool when someone new gets turned on to punk because I think a lot of people don't know what their missing. People get the wrong impression of it. But, a lot of the new kids refuse to recognize where it all started, they don't like it unless its got that "FAT" sound. Don't get me wrong, I love that stuff too but, there's more to it than that. Electronic on the other hand, I try not to think about too much.

MRR: Gotta any plans for the future?

Bill: Just to keep writing and playing shows as much as possible. We're hoping to do a 7" (possibly a split) sometime after the CD comes out but, we'll see what happens..

Hoppin' Mad discography:
'Slop': 4 song cassette released around April 1995 on Ear Candy.
Records under former band Inspector 7. 'For My Loving Friends': Cassette compilation released on Room 13 Records. Includes songs by Hoppin' Mad, World of Hurt, The Mutleys, Social Scare, etc.
'Passed & Approved': Full length CD released in December 1996 on Storm Records.
Storm Records cassette compilation released sometime in 1996,
Hoppin' Mad's new full length CD to be released on Storm Records around June/July!

Well, on one flyer I've seen Last Match is described as Stockholm Emo-Thrash, but using the term emo might unfairly keep some of you meat and potatoes hardcore folks away. They kill and this fact is proven on their two EP appearances. This interview cuts right to the essence of Last Match, short, intelligent, and to the point. Interview by Mattias Kennhed.

LAST MATCH

MRR: So let's start off by letting you introduce each other and the ones who are not here today!

Lukas: Daniel is our eighties-adoring 20 y/o drummer, resembles in fact very much a cat, lives in the old capital of Sweden about 40 km away from the rest of us. Henrik, who's sitting next to me is the 23 y/o chain-smoking singer who plays the part as the ex-roommate who still lives in the same fucked up apartment in a fucked up part of town...uhm, runs Insect records from his messy desk at home.

Henrik: Jörgen...is dog at the age of 26 and plays the bass, he's like the only one with some kind of settled conditions and he descends from Norway...which I think is pretty obvious. Lukas is the quasi-intellectual 22 y/o guitarist, drinks a lot of coffee and into a lot of uninteresting stuff.

MRR: Ok, I know of your seven inch on Insect, have you released anything else?

H: We have a song on a compilation that the Swedish anarchist paper Brand put out to celebrate their 100th anniversary, and there is also a split seven inch with another band from Stockholm called Switchblade that was put out by a new label called La Calavera Discos. And then we have a song on a compilation tape benefit for the AFA (anti-fascist action), And we have a couple of new songs that we recorded just recently, and some of them will go to a compilation project on Lengua Armada sometime in the future, the rest will be put out...somewhere...

MRR: By saying somewhere I suppose it's not going to be on Insect?

H: Sure, it might as well be, but we've received a couple of other offers (laughter).

MRR: Insect was just another step toward...

H: No, no...I don't know, but it's not possible to tell too much right now because nothing is really certain. And like always, sadly enough, the economy rules and money isn't exactly

> "Their fucking unity isn't worth shit as long as bands are allowed to make sexist and homophobic statements on stage"

superfluous. So I really don't know. Maybe, maybe not.

MRR: From one thing to another: in connection to what's going on in Sweden right now and the past year, the '88 retro trend, personally I think it would be strange because when I talk about old-school with my friends it's like the 77-78 thing, that's the old-school.

H: Yeah, there's this trend going on with bands that basically just copy each other. Some really boring and conservative stuff. The college style font, youth crew bullshit unity and blah blah blah, the tough macho guy, New York style '88. No one's digging deeper or doing something challenging.

L: And now it seems like with idiotic bands like Floorpunch and their copies Sportswear from Norway, talking all this bullshit about unity and etc, they are in fact bringing back not only the conservative ideas of what is old school but also perhaps the worst things in hardcore ever.

H: I think this stupid youth crew whatever thing is like the most manly and sexist parts of punk that has ever existed.

L: Like gangsta rap, tough guys singing about made-up tough shit.

H: To me it's like...their fucking unity is worth shit as long as bands are allowed to make sexist and homophobic statements on stage and then, when the few women into hardcore speak up against this, they're being called man-haters or even "feminazis" and told they ruin the unity.

L: The youth crew is a redneck jock guy thing for car salesmen look-alikes. Reading the thing about Floorpunch in Punk Planet...ok, you can't know if it's actually true, but anyway I hardly believe people being are so stupid that they buy into that shit. But, really, I can't say I really care about that scene, but it's interesting analyzing this trend which leads to looking at how this part of the world, even in our small little punk community, is so Americanized.

MRR: But don't you think punk is really good in repeating the same mistakes over and over again?

L: Definitely, it's an interaction back and forth between reaction and counteraction.

H: And to me it seems like punk has always been more or less conservative. And I think it's really obvious here, that if you speak up against things in the scene you think are wrong, like non-DIY parts of hardcore, selling out and more political issues, people's most common reaction is that you complain just because you're jealous or think you're better than everyone else.

L: It's growing on me more and more why people are leaving when they're around 25.

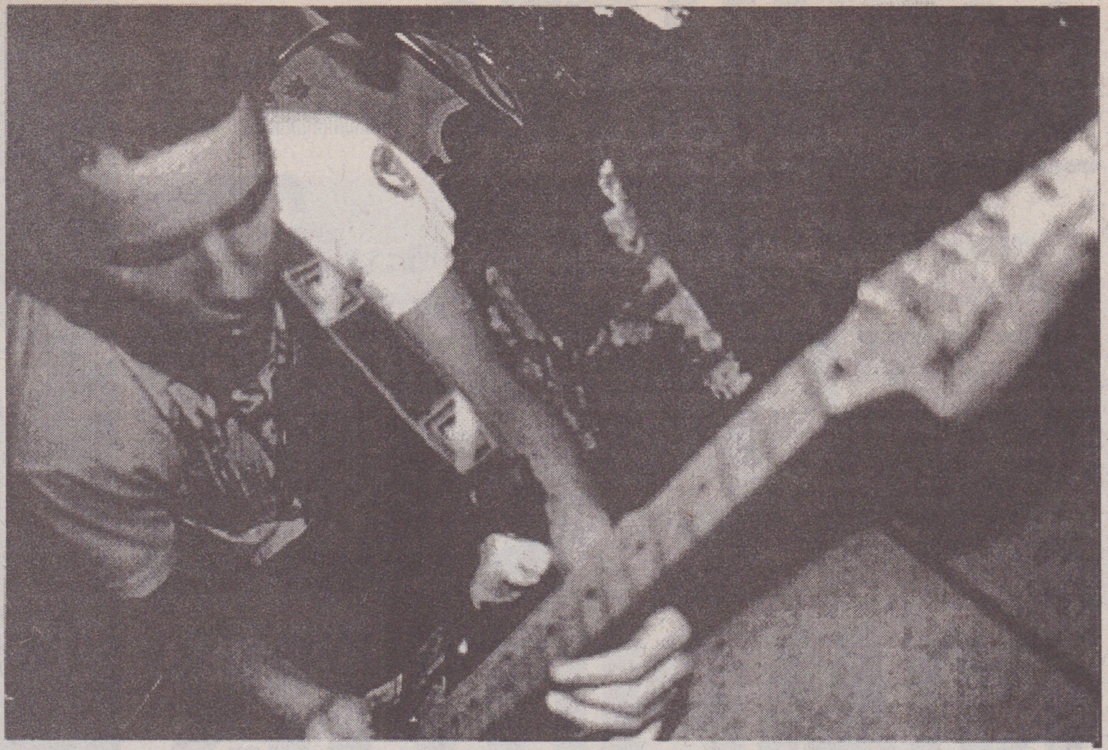
MRR: Sure (he's 25).

H: You know, I remember discovering Dischord and later on Ebullition and Gravity. I was like wow! A whole new world, but what happens then? Always the same fucking problems that never seem to end.

L: It's like "fuck, am I going to be part of this grumpy scene for the rest of my life?"

H: And then the total bullshit about people being labeled as punk police 'cause they happen to be the only ones daring to speak up about things in a world of happy hardcore bands where it's ok to be angry as long as you don't question the standards of this scene.

L: It's ok to sing fuck the cops as long as the



secure white male hardcore kid doesn't have to realize that when Spitboy or Bikini Kill sang about sexism, it was actually about us men they're talking about.

MRR: But, maybe there's a difference in being in a band that functions as social club entertainment and on the other hand a band that wants to reach people with a message and does question their statements and the purpose of them.

L: I think we have to let people know that we're not sitting here on our asses, dissin' everything and everyone. To me it seems like the Swedish DIY scene is just growing with a lot of new bands that I really appreciate.

MRR: Like?

H: Switchblade, the Jam Session, Scumbrigade, Separation, Red Tape...

L: ...Burning Kitchen, Intensity, DS-13, Mr. Henrik Boman and Snifter.

MRR: But to the subject we're talking about, hasn't it always been like that here, many Swedish bands get a lot of coverage abroad and in fanzines from USA you can read about how Sweden seems to have a great politicized punk scene and in the meantime we're experiencing a lot of divisions and also problems in the scene? Maybe that has changed now, with like the connection of crust and hardcore with for example Last Match and Scumbrigade...

H: Yes I think so, too. Sorry for being such a megalomaniac, but I also think that the scene now in Stockholm is far more politicized than most other places around Sweden, and I think we should be really grateful to places like Café 44 which has always functioned as a meeting place for punk people of all kinds.

L: Yeah, it's cool. We seem to stick together even if we're different. That's unity! (laughter)

MRR: maybe that's because there are so few of us!

H: Maybe, but as far as I'm concerned the small divisions we've got here are nothing but healthy and progressive. I don't want no homogenized lemming scene...

> "It's OK to sing fuck the cops as long as the secure white male hardcore kid doesn't have to realize that when Spitboy sang about sexism, it's actually about us"

Last Match:
Postfack 58.116 74
Stocholm, Sweden

GOD HATES COMPUTERS

GHC IS FROM
PORTLAND, OREGON

JIM: DRUMS
JOSH: GUITAR, VOCALS
DOUG: BASS, VOCALS
MATT: GUITAR, VOCALS

INTERVIEW BY
VERBOSLAMMED PUBLICATIONS

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SO, HOW DID GHC START?

Josh: It just started when we all needed to do something, and everyone played an instrument, and some of us had been in bands together and we just said, “Fuck it! Let's buy some beer and try to play some rock tunes.” It was Matt's idea that we'd write as many songs as possible in the shortest amount of time, which has now been totally thrown to the wayside.

Doug: Our first practice we wrote one song and were all stoked on it, then we took a three month hiatus ... and then when we came back we were a totally different band.

Jim: That song was the fastest song ever humanly possible conceived, “Asphalt”, then we learned the Buzzcocks cover which was our swan song for about 2 shows.

Matt: What was the question, again? ... What I remember happening was ... a band that I was in for 3 1/2 years broke up and I wasn't in a band, and it was really serious and kind-of devastating when it broke up, and I decided I wasn't going to be in a serious band for quite a while so I was spending a lot of time trying to create goofy bands. One day I came up to Josh and said, “Let's start a band where we write as many songs as we can as fast as possible.”

Jim: And of course Matt knew I could hit the skins because we had jammed together previously in the Terwilliger Curves.

Matt: It just seemed kind of fun because Jim was kind of interested in playing drums but also he was into just goofing around.

Jim: And I still feel like the new guy.

Matt: That's what was exciting about it, I really liked the idea of being in a band where not everyone knew, well, I don't even know, exactly what they were doing. I feel like I'm learning all over again after playing music for so many years. It's been really inspiring in that way, which is good because that's what I thought I wanted to do with this band.

Josh: Hell, it beats drinking yourself to sleep every night.

Doug: I think once the three of them got together I invited myself.

Jim: You had a house.

Matt: It's simple -- we all really like music and playing music. Maybe for some of us it makes us appreciate playing music more. I've known for a long time that this is something I'm interested in doing for the rest of my life (playing music) and I think we share that common interest. I think everyone was motivated at first toward the same thing.

Josh: It was a need to play. I think you felt that way and I felt that way at the time, like there was something missing when we were not playing music.

Jim: Yeah, just playing music.

Doug: I think it's always been an adrenaline thing for me, in the other bands I was in before this one I didn't play bass, I just sang. The whole thing was just for kicks and for putting out as much energy as possible. Now that I've quit drinking it's become a lot more important for me to have something where I can get totally lost in what I'm doing, because it's really hard to shut my mind down. Playing music for me is like my time down, it clears my head of all the garbage that goes in it the rest of the time.

Josh: For some of us drinking is not enough.

YOU'RE ALL PRETTY ENERGETIC PERFORMERS ... IT SEEMS LIKE YOU WOULDN'T BE HAPPY JUST PLAYING TO YOURSELVES, THAT GETTING ON THE STAGE IN FRONT OF OTHER PEOPLE IS A NECESSARY PART OF PLAYING MUSIC FOR YOU.

Matt: The music definitely comes first to me, I wouldn't be able to get into it the way I do unless the music wasn't what I liked.

Doug: I love the music that we play and getting a chance to perform in front of other people and just look out and see a lot of other people getting into something that I'm really, really into adds to the adrenaline that's already going on.

Jim: I wouldn't know ... I can't see anything from the time we go on stage until we get off, because my glasses are off.

Josh: But you can hear it and feel it ...

Jim: No, as a matter of fact, I can barely hear you guys playing guitar which is why I play the way I do. Occasionally if you guys break a string or something, I might grab my glasses and put them on just to see how many people are there.

Josh: I like the idea that I grew up on punk rock from way back, and I got a lot of things from it. I felt like I got a lot during my growing up/formative years, and now I can give something back. I can take what I see out there and take things I don't like and try to do it better, in the band and with the songs I write. I do it the way I think it should be done.

So you become the inspiration that you may have looked for when you were younger ...

Josh: Yeah, instead of just bleeding the rock 'n' roll scene, we're trying to add to it, we're putting something back.

Doug: I don't know really how what I'm doing now really ties into how I got involved in punk, because when I got involved I was seriously one of the two or three most hated kids in my grade school, I was so consistently picked on by the time I got into junior high and high school I was such a motherfuckin social outcast. When I discovered punk and the violence that was going on it was a real turn on for me. I really liked going down and fucking with skinheads in the pit and getting slugged and getting kicked at and getting knocked around and bouncing back from it. That's what hooked me on punk rock and there was an adrenaline high I guess in doing that but also a sense of power in it, at a time when I was feeling powerless that really appealed to me, like maybe that sense, that high, that energy that kind of transcends the bullshit ...

Josh: ...a community of misfits where I didn't feel like the only idiot. There were a bunch of other idiots ...

Doug: Yeah, I guess that's what took hold later on was that then I started feeling like part of a community of misfits and I guess I still do.

Josh: That they could make their own thing outside of the main world that didn't really have room for us cause we were dorks, idiots, morons.

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DO YOU OPERATE AS FRIENDS OUTSIDE OF THE BAND?

Jim: No, no absolutely not...

Matt: No.

I mean, it seems like since there's so much band stuff going on that that might be your primary social time and I'm just wondering if there are other times that you socialize together.

Matt: I think there are plenty of times where we socialize together...it's easy to slip into band talk when we're sitting around but I think we catch ourselves...

Jim: I think we make a conscious effort, the people around us are so sick of hearing about the band, the people that are closest to us always have to hear about it but we make a really conscious effort never to talk about that in front of people ...We make an effort, I would say like fifty/fifty, band to regular.

Josh: Terrie gets mad at me she's like "You didn't tell me that, how come you never tell me what's going on with the band?" I was like "You used to get pissed at me because I was always talking about what's going on with the band."

Doug: There's those times like when we're busy and the band starts taking up all of our time, like when we were doing the recording in December.

Matt: For the past two months the time we've been spending together has been primarily band time but other than that I think we hang out with each other a lot and it's not a problem.

Jim: We were hanging out with each other in the first place, the band didn't get us hanging out with each other.

I just meant sometimes that replaces it. A band basically becomes a relationship and the same things that happens when people pair off happens in bands, I see from the outside, like it starts being just about that group of people in the band and they have their own set of inside jokes, and their own set of things that they do and anyone on the outside doesn't really comprehend it, and it just becomes this whole separate social entity

Matt: I've been in bands where there were certain members where we wouldn't get along when we were involved with the band but aside from that when we were just hanging out we got along great. That's happened to a lot of bands that I've been in too, and I think that's another good thing about this band is that it happens on both sides. We get along really well.

Jim: Plus we have such a large group of friends that we all share in common that you can't get too caught up in the band because we know so many people who wouldn't ever let us get away with it. I mean everyone's in a band, everyone does something, when you're hanging out with each other on a social aspect you want to do the fun stuff, you can hang out with them and not think about all the other stuff.

Matt: I personally love not talking about the band sometimes.

Doug: When we were on tour is when I realized how well things were going between us. We got a whole bunch of shows in a row with two bands called Demsy and Eleven Shot By Two and they shared a drummer and the woman who sang for one of the bands was going out with the bass player from the other band. The dynamics of that relationship and the regular arguments that they got in and the crying that went on and the shouting matches that went on... we were kind of like "Wow, we really don't have anything to argue about, we really do get along with each other. " It's like, we can make fun of Jim for his inability to drive.

Jim: Excuse me? Dude, I can drive I just can't navigate.

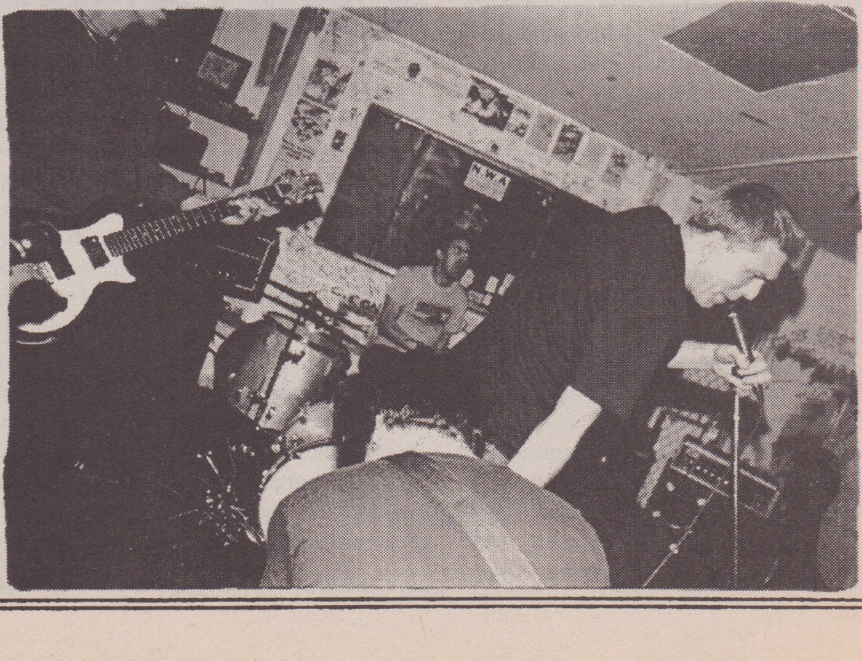
Josh: We had our moments though. It got rough.

Matt: Yeah we had our moments but that would happen with anybody, that's inevitable.

*

WHAT DO YOU DO OUTSIDE OF THE BAND? AS INDIVIDUALS?

Josh: I wash dishes sometimes, and I try to pretend that I work on bikes. And I read a lot, and drink whiskey, play cards. I publish Blood Mop zine, available for $1.



Matt: I do the same thing Josh does but I ride the bikes and I drink his whiskey and make fun of Blood Mop. Actually, I push Blood Mop... I'm a scout for Blood Mop and Josh pays me in whiskey.

Jim: I usually whore myself out at some local retail unit, but then I also do punk rock flyers, the scene promotion stuff ... I'm actually trying to do some layout and design. Layout, design and printing, all together.

Doug: I do a radio show, a punk rock radio show every other week on KPSU 1450 am.

Josh: And he never plays our band.

Doug: I don't even mention our band's name because it would feel gross and dirty to do promotion like that. And I'm finally publishing this writing on Migraine, a thing called Asphalt, it's about when I was a cab driver. And then in my spare time I'm a full-time highschool teacher, at an alternative school, working with kids who've been kicked out of regular high school or middle school or asked to leave for various reasons ... or never made it there.

HOW DO YOU SEE ZINES AND BANDS TYING TOGETHER IN TERMS OF THE PUNK SCENE? DO YOU THINK ONE IS MORE IMPORTANT THAN THE OTHER AS FAR AS THE FUNCTION THEY SERVE?

Josh: For me, I do a fanzine because I'm bored and I need to do something that I have more control over. Everyone needs a little control. In a band you have to compromise ... because everyone has to agree for anything to happen. I don't know if one is more necessary than the other, both serve the same purpose of bringing people together or talking about things.

Matt: A lot of people who publish don't play music, so it's silly to think that they're doing anything less important.

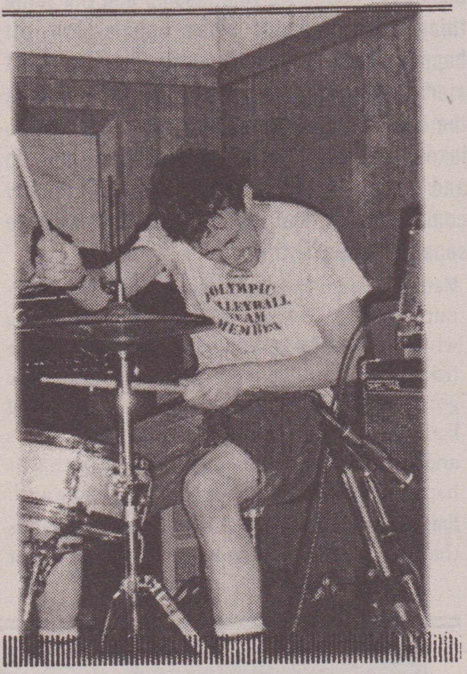
Jim: I think personally that it's a good balance, so you don't get too caught up in one thing. It's important to collaborate and then to do something by yourself, it keeps you balanced and maybe that's a good thing.

Doug: Obviously, there's things in the punk underground that zines can do that bands can't. One of the ironies of bands that write political songs is that half the time you can't understand the lyrics, and then a lot of the bands end up handing out lyric sheets which is getting to the self-publishing thing. I think that zines provide a lot more opportunity to look at ideas in more depth than you can in a three and a half minute song or a two minute song. In that sense, they are really necessary to the political aspect of the punk subculture, but at the same time I've never been a zine person. I've never really been that into it because I live off of human contact with other people, I live off of being around a lot of people, and the adrenaline high of being at a show. I just can't get that from a zine. And it's that kind of energy that keeps me involved, when I go to a really good show ... that's what makes me want to continue to be a punk rocker at the age of 30.

Jim: I think that's part of the whole thing of being in a band ... you interact with people all the time. That's one of the main things about being in a band. You go up and play the show, that's almost just for you, trying to do all the music and stuff, but then there's all the people you interact with setting up the show and doing it ... that's pretty much the point of it.

Doug: I guess what I was trying to say is that zines don't inspire me the way that the live scene does. The thing that does interest me about zines is when they bring out aspects of the punk sub-culture that aren't going to come across in the music. That there are deviant personality traits that ...

Josh: Dirty zines ....



Doug: Not just dirty zines, but I think they make the punk sub-culture as interesting as it is, you get a lot of weirdos who are really into some crazy far-out subjects and who write about it. That thread of ideas is one of the things that keeps this culture evolving and changing because otherwise the music on its own wouldn't carry it. It would've died out a long time ago without an influx of those weird ideas.

Matt: I think that personal zines can be good, but if I see another zine that is a personal letter from one friend to another with 5,000 copied to give out for free to everyone ... I think I'll have to kill someone. I think that's somewhat detrimental. Seems like there are more of those than anything today.

WHAT HAS BEEN INSPIRING ABOUT BEING IN THIS BAND, TOURING AND ALL THAT?

Jim: The U.S. tour was the most inspiring of anything, I think. Just the people that we met, different people every day and all of them were cool, we hooked up with some awesome people. Then the shows themselves were really fun, I had a good time playing all the songs that we had only played a few times.

Josh: Some of them were jerks.

Doug: There were a few jerks, but also a lot of people who were cool. I guess living in a larger city like this, and growing up in San Jose, I forgot that in a lot of small towns it's still taking a risk to try to put on shows and it requires a hell of a lot more effort than I think a lot of people realize. For me, it was the small towns that were really really inspirational. We played in Cambridge, NY ... and this 16 year old girl put on the show.

Josh: And her mom was there taking the money.

Doug: We played at the first show she had put on, in this rented Opera Hall ...

Jim: Hubbard Hall ....

Doug: She had her stereo system from home hooked up and she had a tape in the tape deck with the record & the pause button hit and the microphone running into the tape deck, and then the output from the stereo running into the PA speakers because they couldn't get a PA together. It took a lot of work. There were a lot of younger people all over putting on the shows and I thought it was really cool... running clubs and just doing stuff. When I think of the political aspect of punk, it's that kind of stuff.... just doing it all for ourselves, total DIY, that I find so inspiring. I guess it's not the political aspect, but more the social aspect ...

Josh: "Political" and "DIY" are the two things that are like the "punk points" ... you've got to throw political in there and DIY into everything, and then you're okay, even though it might not have anything to do with what you're talking about. I just question how those words get used ...

Matt: They're thrown around as lightly as the word "love" sometimes.

Josh: That's really poetic, Matt.

Doug: That's one of the things that motivates me, that keeps me going in this band ... that aspect of doing things on my own and learning to do things on my own. Fuck, I'm thirty and I'm gonna keel over soon ... and there's a lot of things I've never done in my life that I'm just now learning to do by doing this band. For me, it's a really powerful motivating force. When we booked that US tour and did all the shows, it felt good when things came together and it felt like shit when they fell apart. And the hours that we've spent working on the record have felt really really good, just learning about doing that. Like when we put out the 7", I learned a lot about doing that ... and we made mistakes but I ended up learning from them. That stuff is changing who I am as a person. You might think I'm tense now, but I used to be so madly devoted to my job and driven by that job, so learning to do things outside of my teaching job has been a big change for me. This band has been changing my views toward life, to the point where at the end of this school year I'm not going to be able to teach anymore, I have to move on to something else because I can't live the lifestyle anymore.

Josh: See, the whole thing... putting out the record ourselves, booking the tour ourselves ... did the complete opposite for me. I'm way more jaded now about it than before I did that stuff. It depressed me how hard and expensive it was compared to how our trip worked out. It was a lot of work, I didn't have time to get a job, I was living off just whatever friends could steal from their work for me. To go from that ... to what came out of it, I'm not that stoked on it really, it's just what you have to do to survive as a band. It's not like "I want to do it this way" it's more like if you don't do it yourself it won't get done.

WOULD YOU CONSIDER YOURSELVES A POLITICAL BAND?

Doug: I don't think we're a political band by any stretch of the imagination. I think we all have different political views and I think it would be really hard to solidify any of those political views into songs without watering them down a lot.

Josh: Some of our stuff is on the verge of "political" though.

How is that?

Josh: Subject matter ... like our songs about "the pigs".

Doug: I wouldn't call us a political band but I think that we're socially aware.

Matt: We didn't sit down and say we're going to be this kind of band, but I think it was understood that we were going to have certain songs that were going to have lyrical content that were going to be more political ... or more personal ...

Jim: I don't think it would jive well with anyone if they were just silly pop songs though, you know.

So they aren't just silly pop songs?

Doug: No, they're serious pop songs. You know, bands that only sing political songs are missing out on a big part of the picture of what it is to be human beings. They're just as bad as the Christian rock bands that sing nothing but songs about Jesus. It's a real narrow view of what it is to be a human being, to only see yourself in a political context. We have some songs that have political context to them, like the last song I wrote ... We were sitting around my house and we see armored vehicles rolling down the street ... police vehicles ... and they were going down the street to surround some guy's house. Josh and I followed them, and they had 12 square blocks roped off, or something ridiculous like that, and we asked the police what was going on and they wouldn't really tell us. They said, "Oh, we're serving a warrant," or something like that. So we came home and we were watching the news and we saw all these armored vehicles on the news and we were really excited to find out what was happening, and it was just file footage from the year before, from the one year anniversary of when this cop in Portland had been shot, this woman cop had been shot to death. So they were showing file footage instead of the current stuff about what was going on in our neighborhood. This last song that I wrote was about that, about how when this one police officer was shot they had this huge parade of police cars, police came in all the way from Vancouver, British Columbia, and it stretched all the way across the city of Portland .... it blocked off all the freeways, and it was such an amazing grotesque show of force ... and then at the same time, there's kids in our neighborhood who are getting shot all the time ...

Josh: There's no parades or Eulogies ...

Jim: There's no news coverage ...

Doug: You can't figure out what the hell is going on ... So we have songs with social topics like that.

Josh: And then there are songs about our girlfriends ...

Jim: I don't think our songs are pop songs, though, they're rock songs if anything.

Matt: .... that tend to be "poppy" at times.

DISCOGRAPHY

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Deathreat is a Midtown Memphis, Tennessee hardcore punk band with music and lyrics that are the Acme weight marked 10,000 pounds dropping full force on your head. They have released two EPs done a whole lot of touring. After a typically lively show at Mission Records (2263 Mission Street) this interview was conducted over burritos at Maya Taqueria (16th/Guerrero). Ken Sanderson helped the conversation avoid those awkward silences. Tom H.

MRR: Is the personal life of somebody in a punk band anybody's business or relevant at all?

Todd: I think it goes two ways. In one way if a band is saying all of this stuff and people are believing in it and then you find out the person in the band is not living the life they're singing about, then there is the element of feeling disappointed. I've felt it. But then on the other side, just because you're trying to expose something or screaming about something you care about doesn't mean you're above that [contradicting yourself]. Last night I was having a conversation and this person said "I'm tired of all these bands that sing about politics and when it comes down to it, they don't really live that life." I can see why people are frustrated. But look at Conflict where in "Increase the Pressure" they had a disclaimer which said only half the band was vegetarian. They did almost whole LPs about animal rights and some people say they are hypocritical, but on the other hand that's two people in the band who weren't vegetarian compared to the thousands of people, myself included, influenced by their music and ideas to become vegetarian.

Paul: I was going to say that only a small percentage of people ever know people in a band and know stuff like that, and, yeah, there are a lot of bands not sincere about what they're doing, but they're still propagating good ideas.

Bass: It can also turn into that game [telephone] where you tell one person one thing and then 20 people later it turns out to be something completely different. So anything you hear about has to be taken with a grain of salt, as far as rumors in the punk scene. The rumor mentality is the kind of mentality that fuels tabloids.

Billy: Also, people pointing fingers at bands sort of give bands more power then they should, because they aren't pointing out people who aren't as active and that perpetuates this thing where people at shows are *just* spectators.

MRR: What about the after effects of the rumor mill? There was a person from Memphis who was at the center of a "somebody said this, somebody said that" debate regarding rape in HeartattaCk . What kind of fallout was created from something like that?

Todd: He doesn't live there anymore.

Paul: He lived there years ago.

Todd: One thing that is scary about things like that in the scene is there is a whole attitude of excommunication. If someone is exposed as a rapist I don't agree with the idea that they should be excommunicated from the scene because that person is just going to go back into regular society and join another group and continue the same pattern of behavior.

MRR: Don't you think what you're saying is an example of gender-related crimes getting softer treatment then say racists?

Todd: I Don't think they should get a soft treatment.

MRR: I don't think anybody would let a Nazi back in the scene...

Todd: I'm not necessarily supporting these people, or saying it's OK, but at the same time I don't think it does any good to take a rapist out of society and throw them in a box, in a prison for 30 years and not try to...if we truly are a community we should try to have ways to deal with situations like this and not just push people off into other elements of society. I wouldn't want to support a person like that...

MRR: Do you think the scene is equipped to deal with rapists being rehabilitated?

Paul: Not necessarily the scene, but those people close to the person.

Todd: I don't want to encourage Nazi's or rapists or

Christian's or any other
shows or actively involve

MRR: What's going to ke
the "used" bins?

Billy: Not much! (laughte

Ken: I see Deathreat's lyr
subjects but really forcef
which have been sung a
with that?

Paul: It's true and we've b
certain subjects and the
around songs which are a
that speaking ca

DEATH

somehow b

Todd: And people don't t
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against it.

Ken: I think it has been cl
subject matter or the inte

Paul: I understand what y
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are the same things that m
what made people angry
coming up with a differen
saying the same things,
important is saying it in
Billy: Also, we don't want
something we're passiona
to someone else.

Todd: I don't think we ha
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personalized.

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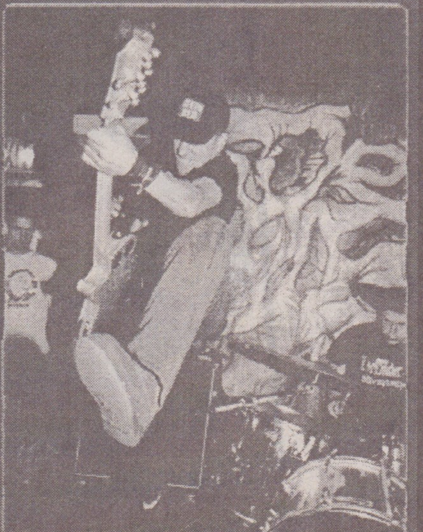
expressed a strong desire
thing of particular interes
in prison. So, I started of
bring up his own persona

Billy: I'm pretty open to



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HREAT

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interview the Deathreat boys
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n to talking about most of my
experiences.

MRR: How do lyrics of hardcore bands that suggest all criminals need to be locked up, with little mention of rehabilitation, affect you, as a punk that has been in jail?

Billy: I think it's just naivete and people just don't understand what prisons are set up for and what prisoners actually go through. I don't think there's an easy answer to violent crimes like rape and murder. .

Paul: 75% of people in prison are there for drug charges. . .

Billy: The reality is that it's not violent criminals in prison, but minority people locked up for minor drug offenses. Prison is big business, someone's making a lot of money locking people up on silly offenses.

MRR: What were you in prison for?

Billy: Burglary.

MRR: Is that the first thing people ask you when they find out you've been in jail?

Billy: Yeah, they're always like, "you don't mind me asking do you?"

(Here the conversation wandered through Paul explaining the financial connection between Tennessee's governor and the company running most of Tennessee's prisons, the band's opposition to stricter punishments which result in jail time which benefits the companies and investors like the governor pushing for those laws, all connected to their song "Elementary Course In Prison Economics." And now I ask a question, representing a viewpoint I don't agree with, but voiced only to keep the conversation lively.)

MRR: What about criticisms that your opposition to prisons and sentencing laws and support of prisoner's rights are very academic and don't mention what to do with people who aren't involved in victimless crimes or drug-related offenses?

Todd: No matter what somebody's done I don't think they deserve to be forced to live in a room without sunlight or under any of the other barbaric conditions that people are forced to live in.

Paul: Plus, the whole basis of the morality system which puts people in prison, that says it's wrong to do this or that, if the basis of being wrong is your civil law and civil morals, then it doesn't make any sense to be less civil to other people. It is a real hard question of what to do with people in a culture who are deviating from cultural norms...

Todd: But prison obviously isn't rehabilitating people...

MRR: Sure. Those arguments make sense. But here's an extreme case that is going to be thrown in anyone's face who talks about being against prisons and even the death penalty: what do you do with three people who drag a man to death behind a truck?

Billy: Right.

MRR: Do they need to get killed...or...

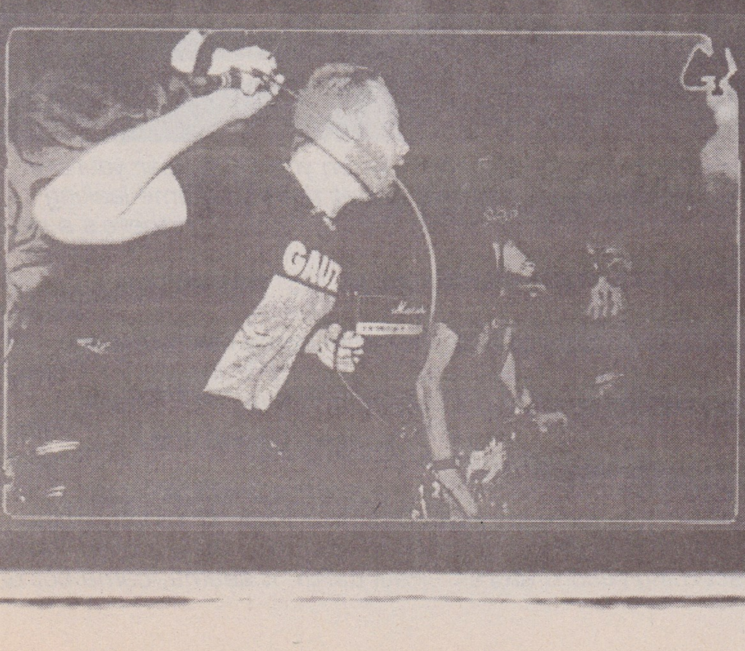
Todd: Maybe by the person's family, but not by the state.

Paul: To me, the main focus of prison abolition and being against the death penalty, is that the politics of imprisonment have more to do with class and race than to do with protecting against violent crimes. It doesn't take a genius to figure out how race and class have to do with crime to begin with, and that poverty leads to crime.

Todd: And the examples of Charles Manson and the dragging death don't represent any significant portion of the prison population.

Billy: The bottom line is that prison's don't do anything, they don't work, they don't do anything but take people out of your face and, kind of out of sight, out of mind, you lock them away and you don't have to worry about them. The reality is that they are still there and the [problems causing crime] are still there.

Deathreat can be contacted at PO Box 820043, Memphis, TN 38182 . Information on Prisoner's Rights is available from a number of source such as:
•Prison Activist Resource Center
PO Box 339, Berkeley, CA 94701
•National Lauyers Guild Prison Law Project
558 Capp St, San Francisco, CA 94110
•Prisoners Literature Project
1369 Haight St, San Francisco, CA 94117



FOKKEWOLF

Sitting around rehearsal rooms can be fucking boring sometimes, especially when you can't hear yourself think because of the noise of half a dozen shitemetalbands mixed together, all at the same time leaking through the-not-so-soundproof doors. But today is different. In amongst the tired metallic din there's a ray of light. The sound of Fokkewolf blasting through a set of razor sharp punk rock and roll tunes that make life seem worth living all over again, just like the first time I heard 'Destroy Oh Boy' by NBT or that time I saw Maz Jennings naked for the first time in my bedroom (we won't go into that!!). You get the picture, I'm sure…¶This interview took place in the chill-out area of Nottingham's favourite rock and roll practice room come hangout place called Magnet Studios. I managed to persuade them to do the interview by a simple and very old rock and roll trick called bribery with deception. 'Do the interview and I'll buy some beers' is what they think I meant, but 'we'll have some beers and chat' is what I said knowing they'd interpret it to their benefit. But rock and roll bands are a fickle entity always game for a bit of bullshit….so here goes. ¶First a bit of background: Members: Nick Clark – Guitar, Daz Smith - Bass/Vox, Paul Earth – Drums. Nick Clark played in UK hardcore stompers Forcefed a while back, achieving noteriety for their brand of metallic punk in Europe around the late 80s and early 90s. Daz Smith was the man behind Kings Of Oblivion, another well liked but not hugely successful UK hardcore punk band from the same period. Both bands' records can still be seen in some of the more discerning record stores…Paul Earth, it seems, came out of the blue. Interview by Punky Norman - March 1 1999.

MRR: Where did you guys come from. I mean all of a sudden *bang*! Amazing 7 inch, straight out of nowhere.

Daz: Gee thanks mum.....we've always been around doing music. Just that we did music that isn't punk for a while that's all. Besides, it's not the first thing we've done, there's the 'Deathray EP' from last year.

Nick: We got pissed off with hardcore, went and did something else. Got pissed off with that, came back to do more punk. Only this time we're better for the experience and changes of scene we've been through. Pretty simple really.

MRR: The new record is fucking ace. How do you just make a record that good if you've been away from punk for a while? Let's face it, it's a raging punk record after all.

Daz: Thanks, thanks, thanks. Most people seem to think so. It's really nice that people like it so much. We didn't really think about it. We just wrote the songs, recorded them and released it, normal everyday band/label activity. I think we're better players and writers for being involved in different music than only punk. You can get bogged down by sticking with genres for too long. Punk is great for getting a certain kind of release. If it gets to be too much a part of your life then you can't use it in the same positive ways because you have to take it seriously. Look at New Bomb Turks for example. I love the band but they should maybe stop for a while to get a distanced view of the music they are making. While it's still great it's clearly not as great as it was. That's not unusual, it happens to most bands in all genres. Punk has to have energy. If the energy dries then bands should stop for a bit. We stopped doing punk to do other things, not just music—jobs, college stuff, etc., aswell. When we came back we were fresh, still are fresh. We have more great music to record yet, dudes. You better believe it.

Paul: Yeah, it's got a massive and intense energy. Getting away from the punk thing for a while was a positive move; also gave me a chance for my blisters to heal!

Nick: I don't think time away really matters when you still have that old original kick of raw music adrenaline running through your veins. It only takes a couple of great kick ass musicians like Daz and Paul to get it pumping again. We first got together and jammed with some old Who songs for bit of fun and then it was "Wow! what's that brutal sound? Yeah! Let's go down that road." And the rest, as they say, is history.

MRR: Who are your influences then, seeing as you are into loads of different sorts of music?

Daz: Unfair question. Too much stuff. I mostly listen to soul music these days. S'funny I suppose-all day I'm listening to Marvin Gaye or the Temptations and then I go out and play fucked up rock and roll and laugh like an insane maniac.

Paul: Ah, so much... The Who, Damned, Stooges, New York Dolls, Miles Davis.

Nick: Yeah, I think if anyone was to see my record collection they wouldn't necessarily believe I was playing in a garage punk band.

MRR: I mean which punk stuff.....?

Daz: New Bomb Turks, out of the newer bands, but The Stooges have to be right up there. I have got to play Funhouse once a week or I'll go nuts.

Paul: Absolutely, the Stooges! Dangerous, dirty & destructive. The best bar band to come out of America!

Nick: If I was going to narrow it down to what influences me in Fokkewolf I would have to say that it's the best kind of music, music with honest raw energy like the way Iggy means what he says when he spits out the words "I Gotta Right" or how Hendrix rips out his soul on "Voodoo Chile."

MRR: What do you think of the sell-out bands like Offspring and Green Day?

Daz: I've never heard them.

Nick: Green Day? ..Hey that's that guy with the voice that sounds just like my cat before he got neutered and we had to keep him indoors for a whole week to stop him shafting half the neighbourhood. Anyway, sorry, I digress. Who are Offspring?

Paul: Don't they have a twice weekly residency at some 'chicken in the basket' joint in Beverley Hills or something.

MRR: Do you guys have any political agenda? Loads of hardcore bands seem to, what's yours?

Daz: Not really anything spectacular: Don't fuck around with people cos they're different to you. Maybe, at a push: Seize the means of production and execute the bourgeoisie. Maybe, who knows. I don't really think too much about politics these days, it messes with my head too much, maaaaan.

Paul: No agenda. Just zone out and take it to the limit

MRR: Do you have any plans to tour in Europe or America, or anywhere else for that matter?

Daz: Yeah we're well on the case with this one, especially for Europe. We need to figure out something that's gonna pay well enough and is organized properly. We could probably throw something together but we'll wait a bit for a good support or something that won't kill us. A month or two, maybe release another 7".

MRR: Is money an issue then?

Daz: Yeah, too right! Have you ever tried going on tour when no-one pays up at the shows? It's a nightmare. I'm not saying we want massive wads of banknotes but give us enough to break even, please. America's another ballgame. That would cost fucking loads.

Nick: Most bands like us have done gigs and have been left with not even the money for the petrol home. Touring and getting over to Europe isn't cheap either.

As far as America is concerned, I seem to remember when I was with Forcefed, many of the US bands had the same problems when trying to hang onto their money in Europe. Most of the time they just ended up blowing (no pun intended) most of it in Amsterdam because, let's face it, when you're on tour you still want to party!

MRR: I notice from the insert in the record that you have a website. Don't you think that's a bit corporate?

Daz: Corporate? Why? It makes me laugh how some elements of the punk scene can be so reactionary about new stuff. It's like all those distros who won't touch CDs cos they think it's not DIY enough. They're just wankers. The website is great fun to do and I get reaction and feedback from all over the world—people just interested in the bands, radio stations that do punk shows, other rock and roll webmasters. No, it's not corporate, it's fucking ace. Besides, I love the porno.

MRR: Isn't it degrading to women?

Daz: I never show it to any women.

Paul: Yeah, I think having the website is ace. What could be cooler than positive, encouraging feedback from everywhere? Not just your local city.

Nick: I must admit I did see some porno once, and I found it quite appealed to my feminine side. (Laughing) I didn't feel the slightest bit degraded!

MRR: I think I'd better change the subject! There seems to be an upsurge in 'rock and roll' style punk at the moment, especially in Europe. Do you feel part of that?

Nick: Look, all I care about is this band Fokkewolf and the way it kicks ass. I feel totally confident with what we are doing because I know people are going to dig us. I don't care about other bands because quite frankly we can always do it better. If I do happen to like a band in a similar 'rock and roll' style it's because they have earned it, just like we've had to earn it ourselves by giving it all we've got. People want rock'n roll. They want it because it's raw and honest. They're tired of all those tortured pretentious lyrics or the same old heavy nihilistic dirge and the over-used boring old grunting sinister crap. So, yeah, why not an upsurge in 'rock n'roll' style punk? I can feel a part of that. Why not? If it makes you happy just do it!

Daz: It's the the best sort though, innit. I don't really like the "uh-uh-uh" vocals type stuff – it's like they're trying their hardest to be tough. We're not bothered about being tough. It's nice to feel a bit part of something that's maybe happening. It depends how you see it. There's always been that style lurking in the undergrowth anyway. There's no real upsurge as such. At least I don't feel part of some movement in the way you mean.

Paul: Yeah...if it's gonna give us a break from the likes of Metallica and fucking Marylin Manson!

MRR: What are your views about MRR now that it's going to be published as the web page?

Nick: Ah, yes, this has this has been the biggest story since Clinton and the unsuccessful launch of the Hillary Clinton Yo Yos, which some didn't like as they never went down! It's that old knee jerk right-on attitude of all things corporate. Anyway never fear, if Mark Hanford's words are anything to go by, we can all feel safe in the knowledge that if we can successfully operate a computer hooked up to the Net then we can be part of the new and growing Punk Rock Intelligentsia!

Paul: Punk rock what?

MRR: Seeing as we are sitting here in this rehearsal space in your home town of Nottingham and hearing the sounds of other bands playing, what do you think of some groups in your local scene?

Nick: There are a couple that I like a lot. First there is 'The Pest' which features my brother, Nigel (Also in Force Fed). They play a kind of fucked up instrumental Surf sound and really very cool. No releases yet but look out for the name in the near future. But of course there is our good friends the 'X-Rays' always brutal and exciting to watch live check out there releases on the Deadly Beefburger Web Site.

MRR: So what's next ... anything in the pipe line?

Nick: At the moment we've got some great new songs and I can't wait to record them. I think we have matured as a band since the last release (Kick Arse For The Lord 7") by harnessing the power and approach to our sound. Our new release will be called 'Voodoo Party,'so get your rookers on it as soon as it's out. You won't know what's hit ya!

Paul: Yeah, well we're writing and jamming a lot of new stuff at the moment which is gonna blow people away. Hopefully do an album soon that is gonna be an absolute incendiary punk classic! Also we're gonna get our arses out there and do some earth shaking shows.

Daz: There's some interest in us from some other labels so I think we might let someone do the next one. Wouldn't mind getting something out on an American label, to be honest. (shouts) Record labels out there in hamburgerland, yous a'lisnin'?

MRR: Your gigs are a getting quite a reputation. Pretty intense and explosive affairs aren't they?

Paul: Absolutely! We want to totally floor and inspire everyone; the crowd, the bands we play with, everyone really. Take it right to the edge! We basically wanna be the best live band in the world.

Daz and Nick (at the same time): We already are!!!!!

That seemed a great place to end the chat and start on more beer, so that's what we did. Brag, brag, brag..... Oh well, that's fickle rock and roll bands for ya.

ASIDE

Aside, from Brittany, France, is Philippe and Sophie: vocals, Gwen on guitar, Gilles on drums, and Pierre on bass. (The members of the band would like to state that they don't all agree with each other's responses, and have various points of view.) Interview by Yann Boisleve.

MRR: You recently were on a compilation for which you were slightly criticized, because it will be distributed through shops around the country and was put out with the help of the state/local council. What do you have to say about that?

Pierre: First of all, I think there needs to be a small reminder about this. When Vincent (from Mass Production) told us about this compilation project, the opinions in the band were different. This was mainly due to the fact that we knew it wasn't that DIY (or at least not on the same level). We mainly accepted 'cause the project was interesting (although I don't like all of the bands) and because we thought it was an opportunity to reach people we rarely saw (they're more part of that 77 HC-punk scene, if I can talk that way; Exploited. GBH, etc.) After this, I think it was both a lack of communication between the individuals and a lack of involvement (concerning the band). None of us knew about the help of the state council until it came out. About the distribution through shops, we talked with the guys from the label and it wasn't supposed to be distributed in record shops like La Fnac or Virgin Megastore. But they finally sent a questionnaire to the bands (once it was released) and most of them were okay with this. I actually don't think I'd do it again, yet it's not that big a deal. It's just a bit of a different scene, and I guess many of us were once a part of it. I'm a bit fed up with people who just criticize it all. Actually, when we played at the festival (with the release of the compilation), I think people answered positively and we wouldn't have been able to reach them otherwise. Then what about people like Nabate or Tribal War making a living out of it? I don't think it's that bad, and it was some kind of lesson we received here.

Sophie: Pierre's answer is pretty complete, and I don't think I'm going to add a lot to it. About the financial help for the compilation, I didn't know that the local council was helping Mass Production, which shows that information isn't always easily spread between the label and the bands. We already were unable to control everything on that scale, so imagine what happens when bands sign to major labels! Next time, if we're proposed with such a thing, we'll be more careful. This was a lesson. I already find this first question annoying—it is one of these kinds of questions where you have to justify your acts, and I have the impression of justifying myself all the time. It makes me think of questions like: "but why do you use a car, you know that it's polluting, and moreover, you're supporting oil companies" or "why do you buy stuff from this shop, it belongs to a multinational company." Anyway, I'm going to answer all the same...if I agreed to take part in this compilation it's because in the beginning everything seemed clear (although we knew we would reach a different public, a wider one) and the main person with whom we talked was nice. It appears that the label doesn't exactly have the same definition of DIY as we do. The people from the label live off of what they produce (and I find it okay when you can mix work and passion). For instance, the compilation is registered at the SACEM (French firm which collects music royalties (copyrights) and distributes them to its top-selling artists) and we didn't know about it. Moreover, there is another way to release a record, called PAI (for independent/anonymous people) which is less shitty (still, you have to declare that you're releasing a CD or LP and this is as restricting as the SACEM). And honestly I don't care if a production has to be registered or not, all this is for money matters (concerning the SACEM). But the law is the law!

Guena: This compilation covers different aspects of punk-rock/HC coming out from Brittany. About the support from the state council, we didn't know about that, we found out about it when receiving the CDs (It was written in a comer of it). We weren't very happy with it. We don't want to deal with this kind of work; here we weren't vigilant enough to Mass Prod. policy (but their job is to make things, after that it's up to everybody else to see if they're okay or not). In fact, the "state council" (here in Brittany) is a body whose goal is to help with financing cultural or musical projects. But I'd rather stay only in DIY stuff!

MRR: Another critique I often hear about Aside is that your lyrics are quite "basic" and you use many to-the-point slogans. Do you want it that way, to make them easily understood by lots of people, or are you just plain dumb?

Pierre: Okay, well that's a harsh question. I sometimes wonder if you want the band to split up! Concerning the lyrics, I would tend to agree with what you say. Like it or not. Several songs were already written when I joined the band, and I guess they were more interesting lyrically, maybe due to the previous line up. I was playing in another band in which I was writing lyrics, so it wasn't the same involvement from the start. I haven't been writing lyrics for Aside in a while (except on one or two songs: "Cars" was supposedly for that other band). That's a subject that often leads to tensions. As far as I'm concerned, I have nothing against basic lyrics (though I like it more when it brings me something). What I dislike about Aside (and this is true with many other bands) is that it seems like fast music (i.e. short songs) mean short lyrics. Actually, some of Sophie's long lyrics are ignored or put aside. It's not the first time we've said this. I also dislike the fact that on some songs ("No Pasaran") it seems like the lyrics were taken out of slogans, and also that someone like Gwen, who has lots of interesting things to say about racism and such stuff, has just put together the writings from anti-racist stickers and posters. I think that there are more interesting things to say than stuff about black metal. I don't write lyrics 'cause I don't want to be limited. But I think it can be a good way to reach people and make your message clear. Sometimes it seems like we're getting more musical than anything else. But I'm not the right person to answer this. Yeah, it sounds dumb to me at times, but I have some personal reasons to go on.

Sophie: It is true that the texts are shorts, like slogans, but this can be an interesting way to get out a message. The people who listen to us can, if they want to, think about an issue we've talked about (racism, sexism, etc.) And I don't know if we really give something or not! Our music is fast, and that means short lyrics. But sometimes I feel limited in what I want to say. I'd like to develop some subjects. Well, it is true that you can always add an explication next to your lyrics. It is also hard to reconcile everyone's desires, so you sometimes have

A GOOD HUNTER..

to make concessions.
Philippe: I prefer it that way, 'cause we play short and fast songs and don't have time enough to explain a lot of things. That's why we decided to write a text for each song to explain our opinion on the subject (not in the EP, but we made it in the split with NO ID and will surely do it in every record to come). Oh, I forgot: we're dumb too...
Guena: With this kind of music it's not always easy to make long texts The lyrics reflect our state of mind, and we often write texts along with the lyrics. It's true that we throw in our ideas roughly, but it doesn't mean some ideas haven't been deeply thought about or lived.

MRR: What would you do if you won $200,000?
Pierre: Isn't this something we've all dreamt about?? I don't know, I often tend to think people who play and win money act stupid and are getting into some kind of comfort, like 'let's buy a new TV, car..." etc. I have some needs and would like to buy myself a van, would like to create a DIY place for gigs or a vegetarian restaurant, I'd like to put out more records, etch, but $200,000 isn't enough for all of this. Maybe I'd help out some people with it and save part of it and use some to start my distro again, at least. I think you'd tend to spend it instead of going on living the same way (actually I could live several years without doing anything if I lived the same way as I do now). Just give me that $200,000, and I'll tell you! Oh I know, buy myself a drum kit and maybe new strings for my bass.
Sophie: How much does this make in Euro?

MRR: Why didn't you self-produce all of your records? And what is available by Aside?
Pierre: Okay, actually we self produced our demo tape and our 7". We just couldn't self produce everything. I already owe money to some people and am totally broke. Also, some people offered us an appearance on compilation CDs or EPs, which seemed nice enough, and in most cases we knew these persons already for some time. It wasn't like we were dealing with them for the first time (pus: the track on the compilation you mentioned first had appeared before on the split 7", it wasn't unreleased). As for the split with NO ID, I had met one of the singers of the band and had their demo tape, so I knew what they were talking about. I also was friends with one of the guys from the label, so it sounded OK and we haven't been ripped off so far. I think it can be nice to release your own records when you can. But in the band no one is involved enough in the DIY distribution network (apart from me, maybe) and most of us were students or unemployed at that time, which means we didn't have a lot of money. Those people from Aside already want to record new stuff. I actually don't think they realize how much money they will need. I'm just not ready for it, and though I would like it to be self-produced, I don't think it will be possible. My only regret so far is the split EP with the French band Rawness, that should have been released more than a year ago. But we're going to bootleg it with Jean-Marc!
Sophie: Another annoying question? Some people asked us to take part in splits (Korochi: NO ID, Holy Fury: Rawness), some compilations (V. Troplain: a benefit comp for the hunt saboteurs; Boisleve Y.: Reconstruction comp, etch). These proposals sounded interesting so we gave them some tracks. A band doesn't always have the financial means to release all of what they'd like to do. At least I can say that the EP was nearly auto-produced, as Pierre from El Trasgo (Aside's bass player) has participated in making this vinyl with Yann from Sanjam (who was until recently running his mail-order list with Pierre). And the demo tape was totally DIY.
Philippe: Money...

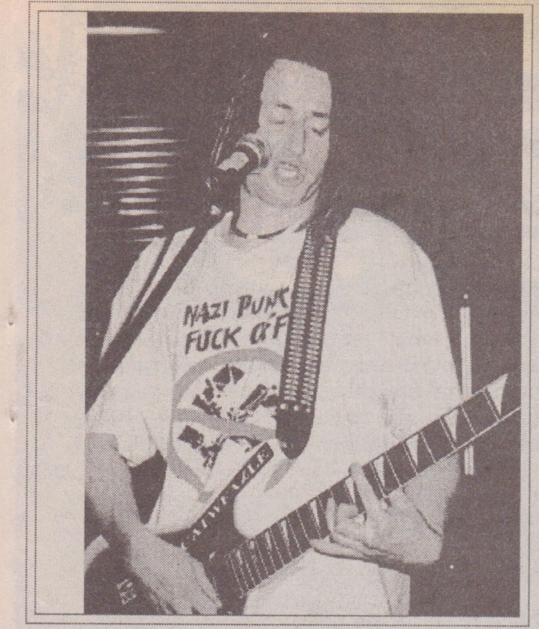
MRR: What do you think about the current French HC/punk scene?
Pierre: My feelings about the French HC scene are mixed. There are a lot of nice dedicated people in it and a real potential, yet I tend to think it is totally shitty. There's a big lack of information and communication (or maybe I'm not in touch with the right people). For instance, foreign bands cross France very often without playing around here. There's a lack of places for gigs, or people just don't show enough interest so only 20 people show up, etc. How often have I received flyers for interesting shows after the show took place? The squats in France are also pretty bad. As I said before there is a potential, yet very often it just turns into a place for parties. Tour dates are very often canceled. Anyway, we've played a couple of gigs lately and have met with new people and that's really nice. There are still interesting labels and DIY distro and fanzines, etc. I guess the problems are not worse than anywhere else, it's just a lack of commitment or something. Even in political action, there's too much division, like the French Food Not Bombs initiative didn't last long mainly because of this. But I'm not talking about unity as you may understand it. I'm not expecting all the people to stand up together, there's actually too much shit, coming from both intolerance and apoliticism. I'd just like to see a bit more of a network to build things together.
Philippe: The French Punk/HC scene appears quite poor to me but I think it's partly due to my musical tastes:
Guena: There are quite a lot of bands but not that many in the DIY scene. There's mainly two tendencies in France: NYHC and punk rock. There are not a lot of crusty/power violence/anarcho-punk bands and there are a lot of bands that have split up in those styles (for instance, Coche Bomba). Actually, I like stuff like Jean Seberg, Murder One, What's Wrong... I'm not sectarian musically; I listen to a lot of different styles even if what I like best is HC/Crust. I also listen to a lot of bands like Spazz; Charles Bronson, Ebola, Quarantine, Asshole parade, Disrupt... Tons of them.

MRR: If god exists, what would you like to tell him when you get up there?
Pierre: Geez...okay, I think I can be considered as an atheist. I don't believe in any gods or any superior beings or spirits. Therefore when I'm dead I'll be dead; I won't go anywhere apart from the ground or maybe yeah, up there, in smokes! I guess the answer you expected was something like: "then those people were right all the time!" and I'd ask him for the true version of the Bible before it was totally manipulated and then I'd try and punch him in the face for all the misery and differences in the world. Damn your heaven!
Sophie: If he existed I think I'd have nothing to say to someone I don't know!
Philippe: I'd say "hey, what's goin' on? Is your holy TV broken?"
Guena: No god. no master.

MRR: How many times a week do you wash?
Pierre: Duh! You want to figure out whether we're a crusty band or not?? Well, it's kinda personal. As a good boy, I should do it every morning, but as an eco-friendly person I try not to! Actually, it depends of my activities during the week! If I go to a show then I'll take one because of the smoke, etc. In general, one or two or three?
Sophie: I only wash in the summer, near the sea, in Brittany, in 14C water, and afterwards I roll in the sand and make myself a face pack with fresh seaweed.
Philippe: I shower once a week.
Guena: At least a hundred of times.

MRR: You have a song about direct democracy. I guess this makes you democrats. Do you vote? Doesn't voting legitimize and encourage people who have the power/politicians?
Pierre: Do we have a song about direct democracy? Yes we do. Well, I actually think it's bullshit, I mean on principle, that's certainly nice, it works more or less in communities, small or "self managed" areas, but we cannot apply this to the whole world. Just imagine what a mess this would be in countries like the USA or Canada! I don't agree with that song; it was written before I came into the band. I don't think I fit in the "democrat" thing. Call me whatever you want, I don't feel like being a left-wing politico or an anarchist or whatever. I don't think voting can change anything, not the way things are now. I mean, if there was a local vote and you had the possibility to change things, like a vote for the local football stadium or something, then I think you can have direct power over it. Just local events. where you are directly represented, then that sounds more OK to me. But I don't think when voting for the president or a minister it changes anything. It just as you say, it "legitimizes politicians". I actually don't care a lot about or at least can't relate to the majority of laws they are passing nowadays. People are just dumb. Politicians always make the same empty

...IS A DEAD ONE!!!



promises yet people still vote. They need to believe in something, they want to believe in this democratic system. The usual argument goes "Yeah, but if you don't vote then the National Front (or whatever) will pass". That's shit, OK, so what. I don't think it can be a lot worse. Let the National Front be elected by 20% of the population and then we'll have a good reason to revolt. Maybe it would open the eyes of some people. We really could have the power if we wanted to. But the problem is that when talking with people, they see the problems but don't feel good enough to solve them. Politicians are respected—they're like scientists or the media—they represent the truth and knowledge.

Sophie: Our text about direct democracy doesn't make us democrats in the usual way we mean it. We're talking about direct and democratic management, about the sharing of wealth, of ideas between people so that every individual is equal and all discriminations stop. I don't vote, I'm not registered on the electoral roll, and I think I'll never do it. Even if some people always keep on repeating that you have to vote to fight against the rise of the National Front in France, I think it's better to act on a daily basis; either by getting involved in an anti-fascist group, or by having some common actions with various groups. To vote once every seven years does not change things! Demonstrating against the arrival of a member of the National Front, to tear or spray their posters every day so that their ideas cannot spread, is much more important even if it seems like a drop in the ocean!

Philippe: I don't vote, and this song doesn't make us "democrats" in the usual sense. This song stands for direct democracy as opposed to representative democracy. In a representative democracy, you vote for somebody and after his election he can do whatever he wants but you can't do anything against his power. That's why we are for direct democracy, a federalist system where people can be dismissed at any time. This is a part of the system I consider the fairest: Anarchy or a libertarian society.

Guena: I've never voted, because I don't believe in representative democracy. I don't care if someone else does, it's a personal choice; but I think it won't change anything. I prefer to be active in associations and groups (libertarian if possible). It is where things happen and where you can make it change. For instance I've been involved in an anti-fascist organization for seven years (the Scalp/Reflexes network). We are part of that libertarian movement. We're working in a federalist way, that's to say an autonomous way within a network: No pasaran. We do not only fight against fascism but also against capitalism, sexism... Think globally, act locally!

MRR: Aside is a committed band, but does fun also play a part in Aside's life?

Pierre: Duh! Aside, a committed band? I don't see it more committed than a majority of people and bands. OK, some lyrics are political, but does that make us committed? It sounds like if you're singing about politics you have to be involved in anti-racist association, in ALF stuff, etc. I think everyone's a bit of a hypocrite. Very often, words speak louder than actions but that's the whole problem in our DIY and pc scene. We all lead our lives and have personal activities. Although sometimes I wish I could get involved a lot more, I just don't have the guts or take the time to do it. I respect people who dare to do this. I think I consider fun more as a part of my life, that's something essential. I can hardly consider the "band's life" (just can't explain). Anyway, yes, I think fun is a part of it, just have a look at our record sleeves, find it stupid or not, I think this can be called fun. Also during our Spanish tour with NO ID I had a lot of fun! When playing shows I can have fun, depending on the audience.

Sophie: It's true our texts sound serious, but in real life we're maybe not that serious. I have to admit I sometimes do superficial or useless things and I can't always reconcile my ideas and my acts in my daily life, due to social and economical pressure.

Philippe: We love fun! ! The ultimate proof of that: Pierre's favorite band is Spazz!

MRR: What do you people do besides the band?

Pierre: I think this is more where we can talk of commitment. OK, we appeared on benefit compilations and have played a couple of gigs as benefits, but that doesn't say a lot about the commitment of the band. It's more something personal. I think each individual will answer by him/herself. Some take part in a local ALF organization; another one is involved in the anti-racist movement. Some are students, unemployed or working. As for myself, I used to be a student; I'm now doing my "conscientious objection" (which is totally shitty) and just trying to survive. I'm doing a local HC radio show every week (well nearly), a newsletter ("empowerment") and trying to run a DIY bistro and label. I think that's about it. I like to travel and go to shows when I can afford it.

Sophie: I sing in another band called Empowerment (experimental HC). We haven't recorded anything so far because we don't progress very fast. We have trouble finding musicians and stabilizing the band line-up. Now it's OK! I'm also taking part in an animal liberation group (KOALA). We're doing information, debates, and all. We've just released a small guide introducing animal liberation and its ideas. Some people from that group are preparing the coming of an antispecist "caravan" which will be touring France in May 1999. Apart from this, I run a radio show with Pierre on a local associative radio. We play new and old HC; review zines, comics and books, and sometimes speak about news and events. But it's a bit hard and short in an hour and a half. We cannot talk about everything. I also like comics and read quite a lot of them. I'm registered at the local unemployment body (ANPE) so I'm supposed to find a job.

Philippe: I'm in my third year of English at the university (but it seems like the university bores me to death now), I work 14 hours a week in a high school (looking after pupils and doing administrative work). I'm in a veggie/animal rights organization and I play a lot with my computer!

Guena: Apart from Aside I play in another band, but it's more of a mix of ska/punk/reggae-core. These people also have a political conscience, so we have political lyrics and some are even active in organizations or zines (*L'etoile Noire*). We've started only recently but I think we'll get to something nice. I also study economics and that takes me a lot of time. In my spare time I like to party, to read and to spend time with my friends.

MRR: Do you get to play a lot of shows?

Pierre: Too many! No, I don't know what a regular amount of shows is for a band! They usually come all of a sudden together and then we don't play for weeks or months!

Sophie: We play when we're asked to! So far we do not try to play absolutely everywhere because every one of us has obligations (job, university, training course) so it's pretty hard to leave for several days.

Philippe: In three years of existence, we've played approximately 25 shows (15 in France and 10 during the tour in Spain), now we play nearly once a month.

Guena: I'd like to play even more shows. Particularly as a benefit for associations, or in squats. This allows me to meet lots of nice people and it brings me a lot. I must admit it is nice to play, to spread ideas and also to make a show.

Contact Aside c/o El Trasgo, BP 40111, 35101 Rennes cedex 3, France. E-mail: eltrasgo@infonie.fr

FLESH EATING CREEPS

The Flesh Eating Creeps have been around since the summer of '95. They've released a slew of demo tapes and been on a lot of compilations. Their latest releases are a 7 song 7" that comes with Gullible zine #14 and two songs on a 15 band, Richmond hardcore compilation LP that Brendan recently released. Coming out summer '99, they have a 4-way split 7" wth Lewistown, Tri State Killing Spree and Our Time. The Flesh Eating Creeps are: "Haystacks" Steven Ritt- drums, Lord Brendan- guitar, Chris L. Terry-microphone, Ryan Joy- bass. Interviewed via the internet April 8, 1999 by Niklas Holm.

MRR: How's the scene in Richmond?

Chris: It would probably be better if we didn't beat everyone up when they said something bad about us.

Steve: I think it's a lot better than a lot of other places. There are a lot of bands, shows, good people and a decent number of activists.

Brendan: The best shows are the house shows.

MRR: What do you know about the Swedish punk/HC scene? Do you see any differences between the scenes in Europe and the ones in the USA?

Steve: I lived in Belgium, but that was five years go, and I wasn't really involved with the scene.

Chris: All that I know is what I read in zines from the USA. It seems that Discharge style crust and straight edge stuff are popular.

Brendan: The only bands that I've heard of from Europe are the real popular ones like The Scorpions.

MRR: Name some good/bad things about living in the USA.

Brendan: Today I was at work, and I almost snapped and killed someone. I feel constantly paranoid.

Chris: Well Brendan, so what about the bad stuff.

Steve: The first thing that comes to mind is the police, and they suck. I guess that's kinda universal though. The whole "consumer" culture is insane. Want, buy, waste. One thing I actually see as cool though would be how, due to a lack of a general culture, people in the states are beginning to almost create their own new culture.

Brendan: People are enslaved by greed.

Chris: It seems like everyone is greedy, stepping over everyone else for their own personal gain. Then again, this country, physically, has some beautiful stuff, Richmond is a very scenic town.

MRR: Are members of the band politically active? Do you support any specific ideology?

Chris: Being in a DIY underground band is a political action in itself. It shows that people can exist creatively without some huge, money grubbing corporation supporting them and plotting their every move with financial gain in mind. It's funny that a lot of punks speak out against capitalism, but producing your own records and then selling them at a low, or competitive, price is capitalism in it's rawest form.

Brendan: Chris is right, but I think we've given away and traded just as many records as we've sold. I just want people to listen to our music.

Chris: Oh, I also give a lot of bread and baked goods from my work to the local Food Not Bombs, on a regular basis.

MRR: Here in Sweden, some people have started to follow the hardline movement lately. What do you think of hardline people, do you take them seriously at all?

Steve: I think hardline is extremely close minded, and I don't think that being close minded is good. But, I try my best to take people for who they are, and I don't necessarily consider them bad people just because they're hardline.

Brendan: I am happy to say that the hardline movement is virtually non existant in Richmond. The few people I know who live by the radical politics associated with hardline are nonviolent. However, we do have a lot of people in our scene who like to fight, usually for less valid reasons than politics. I always see the same kids picking fights, usually for a reason as dim witted as "someone was talking shit". What makes it even stupider is that the worst thing anyone ever says about these people is that they are too violent.

Chris: I think that people that adhere to the hardline ideology are looking for a reason to feel superior to other people. They are insecure and need some sort of validation. I think that as a set of ideals, hardline is a bad idea, and I don't believe that there are many, if any, people out there foolish or bull-headed enough to stick with such strict ideas for more than a short amount of time.

MRR: Do you really think that the internet is as dangerous as you describe in the song "WWW@Armageddon.com?"

Chris: I believe that the internet is going to have as negative an effect on people as television has. I know people that waste hours and hours every day in front of their computers instead of going out and actually living life. Just like TV, the internet is a way for people to live vicariously through a machine. Then again, if it wasn't for email and the internet, we never would have been in touch with you.

Steve: There's nothing wrong with technology, it's a human creation, but just like anything else, we need to learn how to use it responsibly.

Brendan: The function of technology is to make it more convenient for humans to satisfy their natural urges to eat, sleep and breed. Over time we have progressed into a world in which basic survival is not a challenge for most people (of course I can only speak for this country). Now people work much harder for this system of progress than our ancestors ever worked for food or shelter. The internet is just another advance, and although one could argue it's good applications, I feel the consequences will be bad overall. It is obvious to me that the quality of human life is dwindling.

MRR: Do you think homophobia is an accepted prejudice in the HC scene? If so, what can we do about it?

Steve: It's not accepted as anything positive, but it still exists. It's like we're trying to break a bad habit.

Chris: I personally do not accept homophobia, and superficially, the hardcore scene does not either, but everyday I hear people describing things that they don't like as being "gay," or I see albums with titles like "Gomorra's Season Ends," and I know that there is a long way to go before homophobia is gone from our scene.

MRR: When and how did you get involved in the punk community? What changes have you seen in the scene in the time that you have been involved?

Chris: After listening to more mainstream punk for a few years, I got into the DIY underground about four years ago. In that time, the ideas and numbers of people involved haven't changed, but the faces sure have. Someone in their mid-twenties may think that hardcore is dead because a lot of the people their age who were into hardcore have moved on to other things, but they forget about the younger kids who have picked of where others have left off.

Steve: I got involved with the scene about four years ago. Honestly, I almost never think about how much the scene has changed as compared to how I personally have changed. So I really couldn't tell you.

Brendan: There is a big difference between listening to punk music and being involved in a punk movement. It was a long time before I cared about, or was even aware of most current punk music. I personnally feel that recently there have been positive changes in the local scene in Richmond, at least in a musical sense. More bands are playing hardcore these days.

MRR: In your 7" there is skull artwork done by your drummer, what does art mean to you as a band? Do you see art as a way of communicating?

Steve: Of course art is a way of communicating.

Chris: Art and music are ways of communication, so art means a lot to us as a band, because we are using the art form, music to communicate.

Brendan: I'd be a lot more likely to buy a record with a skull on the cover than a record with a bunch of half naked girls on the cover.

MRR: What would you describe your sound like?

Brendan: Fast and ugly...

Steve: ...yet sensual and mysterious... We've got a lot of really crazy time signatures, song structures and chord changes.

Chris: We get a lot of comparisons to DC hardcore from the early '80s.

Brendan: I would rather not be compared to any other bands.

MRR: Tell us the most embarrassing moment of your life...

Steve: I have nothing interesting to add here, sorry.

Brendan: When everyone in the scene found out that our parents are all doctors, and we didn't grow up in the ghetto.

Chris: One time I wrote a letter to a penpal, in the letter I was talking trash about someone I didn't know personally. The guy who I wrote to published my letter in his zine. It made what I had written seem a lot more concrete, when I hadn't really thought it out. I felt like a real jerk.

Steve: Ok, actually... getting caught dumpster diving the other night behind the natural food store that I'd just applied for a job at was pretty damn funny.

MRR: Anything you want to add?

Brendan: I seriously doubt anyone will read this far into the interview.

Steve: Also, I guess I'd like to add that there are a lot of people out there who do a hell of a lot to better our world, but some people in the punk community often judge them negatively because they're not "punks". Some of the punkest people I know have never been to a show in their lives. We seriously need to open our minds in every damn way possible.

Contact us: Chris Terry, PO Box 4909 Richmond, VA 23220 USA. 7" is $3ppdin USA, $4 overseas. LP comp is $4 in US, $5 overseas.

KID DYNAMITE!

The first time I heard Kid Dynamite I was floored. A powerful 4 piece hardcore steamroller, a perfect marriage of Gorilla Biscuits' melody and Black Flag's rage. Couple that with incredibly honest and venomous lyrics, projected by raspy and melodic vocals. This is integrity and honesty and everything that fuels the revolution. They have one full length on Jade Tree Records, (yet-to-be released) splits with Elliot and 88 Fingers Louie, and they'll be recording their next full length record when they return from their North American tour this summer. Answers by guitarist Dan Yemin and singer Jason Shevchuk. Photos by Mark Beemer. Interrogation by Paul Barger.

MRR: Jason was telling me that you guys already had the record recorded minus the vocals for some time prior to him joining the band?
DAN: Not really the record...
MRR: A demo of the record?
DAN: Ten of the songs...
MRR: Out of the how many on the record? Nineteen?
DAN: Nineteen, well, twenty...But that's another story. We wrote a song that was just supposed to be a vinyl only track, but it's only twelve seconds long. And the people that mastered it fucked up and didn't notice the difference between 27:20 and 27:30 and they left it off the first press. By the time we realized it, the ads were already out and there was a big wait at the pressing plant, so to get it fixed there would've been another two month delay. So it'll be on the second press which makes it a sorta collectible thing, which I hate but it's going to happen.
MRR: Jason was also telling me that you guys tried out a whole bunch of other guys prior to him joining?
DAN: Yeah.
MRR: How long were you guys a band before deciding on him?
DAN: Close to a year.
MRR: Why were you so persistent on trying to find the "right" person, instead of just settling on someone or just giving up altogether?
DAN: I couldn't give up. That was out of the question. Giving up would be not doing music and not playing punk rock. That was not an option.
MRR: What was the one particular quality that you were looking for that you eventually found in Jason?
DAN: Basically just him, what he has. Somebody who could totally go all out fucking screaming, but someone who could also sing. But someone, who, when they do sing, sings with a lot of aggression and a lot of throat. You know what I mean? My pet peeve is someone who sings really smooth and pure in punk bands. We were just looking for someone who could tear it up on the pure aggression end of things and on the melodic end of things. But also a certain style. Somebody who puts a lot of syllables into it. Kind of like 7 Seconds or like early Bad Brains style.
MRR: Did you ever play out with any of the other guys prior to Jason?
DAN: Nope. We were practicing three times a week.
MRR: For a year?
DAN: Yeah. It got to a point in the fall of 1997 where I was like we need a goal for when we're going to record a demo, without vocals. Because we were just sitting here stagnating and it was getting a little depressing.
MRR: Where did Jason come from?
DAN: He was actually a friend of someone who had tried out. He was in another band that was sort of stagnating. And it was totally different. The other band he was in was totally metal.
MRR: He told me about his metal affiliation.
DAN: We make fun of him because of his metal. Because I hate metal. Not REAL metal, but I hate metal. Judas Priest and The Scorpions, that's good. But metal packaged as hardcore is just bad. Let's call a spade a spade, it's metal.
JASON: They bust on me for wearing an Earth Crisis shirt. I have this Earth Crisis windbreaker that I wore to practice one time and they were

like "what is that!". Thank God I didn't wear that to the tryout. Because honestly, if I had worn that to the tryout, I wouldn't be in the band. Yeah, Dan really hates that stuff. Not the fact that it's metal. But the fact that it's packaged as hardcore. Hardcore punk is not so much a sound, but an ethic. If some band sounds like Slayer but they're singing about DIY, or the same shit we're singing about, then who cares. They're just reaching a new audience with a different sound.

MRR: You'd said before that you were disappointed in the direction, musically, that punk rock has gone in the last 5-10 years, where its either too metal or too wimpy...Did that play a role in the aggressive sound of this band? I mean, aggressive as opposed to Lifetime, so much more...

DAN: Some of it was deliberate. Some of it was just I write what I write and since I put this band together and decided what it was going to be about, I had the freedom and a little more leeway to write what I want. I mean, there's things that I do in this band that I could not have gotten away with doing in Lifetime. It just wouldn't have made sense, you know? Lifetime wasn't wimpy, but we definitely had a limit as to how aggro we could get...I guess, I think things have become a little too pacified.

MRR: All of you guys are insanely busy with the band and with things outside of the band? Jason, with your going to school, and the band and your film making... How do you find the energy and inspiration to work so much? What's your driving force behind all of that stuff?

JASON: Because I love the stuff I do. It's like I usually end up pushing things aside a lot of the time. And doing things late, for school for instance. Like the design stuff I do for I Stand Alone, I'm always late with her stuff. I'm always at least a week or two late because I've pushed everything back so much. I love this band so much and I can never give that up. The film making that I do is just a passion of mine, it's my future.

MRR: I know that you have a big role in the band. I assume that you're the chief lyricist in the band, since you wrote all the songs on the first record, with the exception of the song Dan wrote. Is that true even for the new record that you guys are working on?

JASON: We have 10 or 11 new songs, but Dan wrote one of the new ones.

MRR: Do you do a lot of writing elsewhere? It seems that you have a very distinct style, very rooted in memories, like you're drawing on some sort of specific event. Which is a quality you don't see out of many bands. . .

JASON: I'm really critical of other people's lyrics, too. I'll get records and read the lyric sheets and think "why are they wasting...". I figure I've got a minute and a half to say what I've got to say.

MRR: Who's lyrics did you first read and you were like "fuck yeah, this is what I want to do"?

JASON: Gorilla Biscuits and Sick Of It All! On "Start Today", what's the song? Oh, "The Things We Say"! I was like "Goddamn, he's telling it like it is. A thing that happens to everybody. That's awesome.".

MRR: What is this film project that you've been working on so much lately?

JASON: It's a documentary on the DIY punk space called Stalag 13 in West Philly. It's a 10 minute short film about the space in general and the ethics behind why they do it. Just pretty much about the spirit of the whole DIY network.

MRR: Where are people going to be able to see that at?

JASON: Right now there's two screenings in Philly for my school. I'm working on some TV stations, and I've got a list of festivals that I'm going to send it to. Hopefully maybe next year in the International Philadelphia Film Festival. I'm shooting for that. They can check our website, I'm sure Jade Tree will have it up there soon.

MRR: (to Dan) How did you keep your momentum up, you know, to play in a touring, recording, functioning band after Lifetime? Hadn't you had enough? Was there something left sort of unfulfilled?

DAN: Yeah, something real vague. I feel like we were sort of cut off at the knees. And I wasn't done. I was far from done.

MRR: How do you split the two parts of your life? One side is this

band, and the other is something that you've spent years going to school to cultivate and grow. First of all, explain to the kids reading this what it is that you do when you're not in Kid Dynamite...

DAN: I've got my doctorate in Clinical Psychology, which basically means I trained to be a therapist. Primarily it was five years of Grad school, plus internships throughout, and afterwards. And what I do now is I work in a residential treatment facility for troubled teenagers. "Troubled" is such a corny word, but...whatever, teens in crisis. Well, basically in this day and age when insurance companies are so reluctant to pay for things, it's basically kids that are in situations where it too dangerous for them to be in the home.

MRR: Were you a "troubled" teenager?

DAN: Yeah, I mean, I can't claim to be as troubled as most of the kids I work with, but I definitely went to a couple of shrinks in my day.

MRR: It sort of seems that it used to be an understanding that the underground punk scene was comprised of alienated and confused kids, sort of patting ourselves on our backs and creating an alternative community. What was it that attracted you to it?

DAN: Definitely the alienation and disenfranchisement. That was the common thread in my teenage years. And a kinda political understanding of things, where as most people were worried about where their next joint or beer was going to come from. Or where they're going to get into college. I think a lot of punks, myself included, were starting to see what the world was about and how it didn't make much sense, and how there was a lot of fucked up and unfair bullshit going on. But basically, coming to this understanding in the Reagan 80's that this world is fucked up. Even the home of the brave and land of the free is fucked up. My experience was very common. I was this suburban kid, pretty disillusioned, not quite fitting in anywhere. And I heard this crazy shit for the first time and I was like "wow"...You know, it's like you're from another planet and then you find someone that speaks the same language as you.

MRR: Well now you guys are those older kids speaking to the younger disillusioned kids. With the band and the things you do outside the band, even, you have the capabilities to unleash something positive inside these kids and possibly even shape how they feel about this world...

DAN: It blows my mind when I think about it like that.

JASON:I write from specific events that have happened in my life, or other people's lives that I feel I want to comment on. I think there's a couple of songs on the new record that people will probably relate to, but there's also a couple that are more politically related. There's definitely a couple dealing with issues that I've never touched on before. I write about what I feel. It's human. I write about human feelings.

MRR: I mean, you're in this position where you are ultimately defining for these kids how they could potentially feel about adults and authority figures, and that is an intimidating prospect for anyone to deal with... How do you cope with that responsibility, not only with being a psychologist, but also with the lyrics that are being sung in your band?

DAN: Well, I think you have a choice. You can choose hope or you can choose despair. You can choose to cloak yourself in this sort of fashionable cynicism or you can...You have a choice, basically, try or not try. I think idealism is a good thing. A lot of people get confused when they have trouble reaching or attaining their ideal, they give up. A lot of people dropped out of hardcore or punk rock because they're like "I've been screaming at the world for ten years and nothing has changed". Well, I don't think that's true. Second of all, you're not going to change the world only by screaming. You have to get off your ass and do something eventually. But screaming at it is a good start. I don't want to sound so political that we bore people.

MRR: That's okay, this will be in Maximumrocknroll. We're already so political that we bore people.

DAN: There's a lot of things worth fighting for and there are a lot of things worth fighting against. Or you can just sit on your ass and watch TV.

MRR: Why not just entertainment for entertainment's sake?

DAN: Other genres of music are for that. I mean, there's a reason we play this kind of music. I don't want to undersell fun. I mean, this music can be fun. It's not so self-possessed and furious that you can't have fun. You can be political and angry and have a blast. I think you need to, because I think that's an important part of resistance. There was this band from Richmond called Inquisition that had a line in one of their songs that says "Living, loving and playing is the art of resistance". People forget that it's not just about protests and benefits and smashing that state and all that. Having fun, especially in the context of this music is a definite element of this resistance.

MRR: Is there a rallying cry for Kid Dynamite, like a sort of mission statement of intent, or something?

JASON:No, there's no specific one. It's not like we're promoting any sort of organizations... Our mission statement is to just play this music for as long as we can. Dan's 30, Dave's 27, I'm going to be 23, Michael's going to be 24... It's like, we're getting old, you know. At a time where we should be grabbing onto security, we're getting rid of it. Like punk music. And to play for as many people as we can, for as long as we can. And just go out and have fun every night. You can have fun doing this, too, but there's still the spark. There's still the fire inside.

MRR: In your opinion, does the field of psychology do more good than harm or vice versa?

DAN:I remember somebody did a guest column in MaximumRNR a few years back, someone from Philly, and for some reason I never got in touch with him. The column was basically taking apart the whole mental health industry as being concerned with labeling and controlling people...

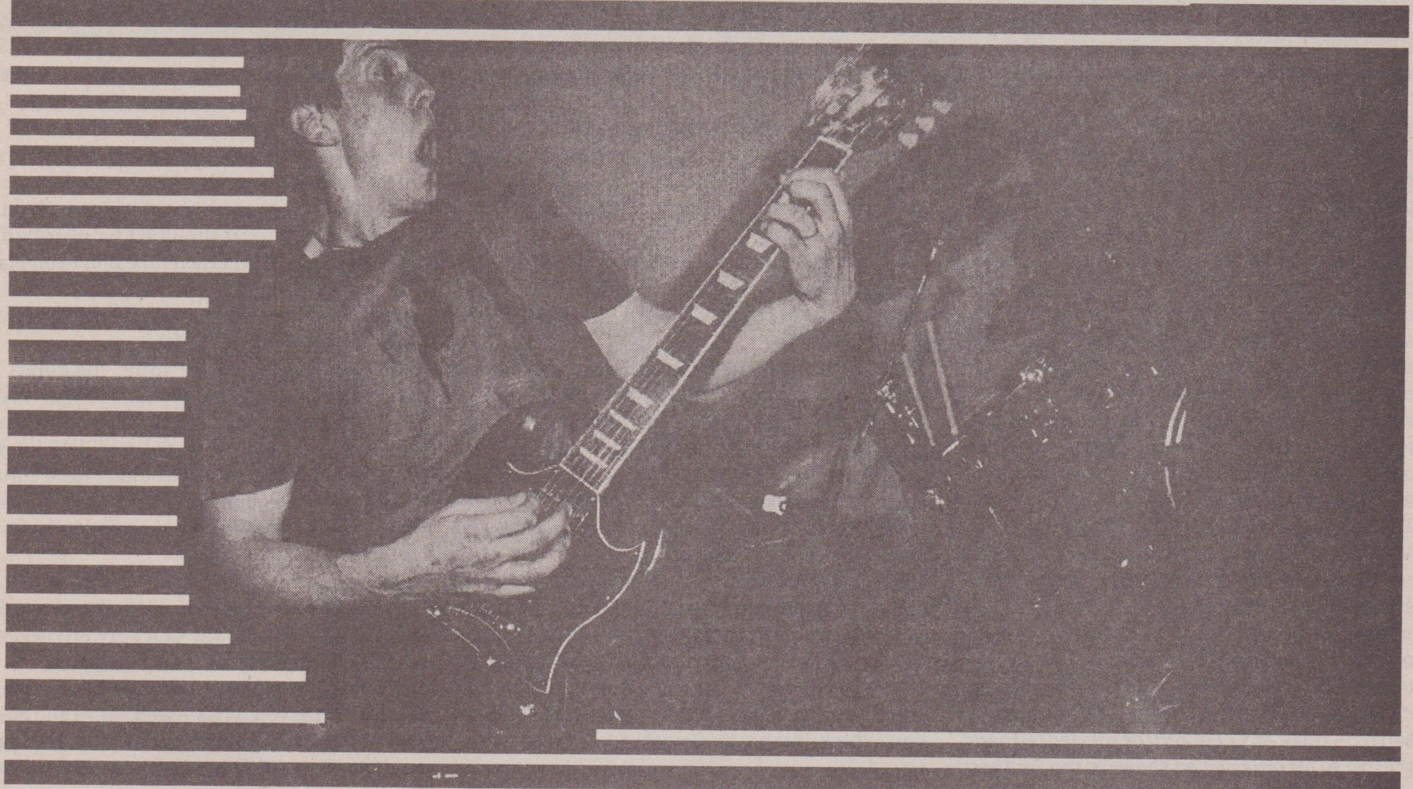
MRR: How do you address that?

DAN:I did my whole dissertation on it!

It's "The function of Modern Psychology: A means of social control or a participant in social change?"

MRR: And what is Dr. Yemin's conclusion on the subject?

DAN: Inconclusive! It can be frightening as a means of social control. As an industry it participates in social labeling. And the idea that, you know, once you carry a diagnosis, you're supposed to be cured of it. The idea of labeling deviant behavior as a disease is pretty frightening.



MRR: What can you do with the knowledge that you have, from being apart of the punk rock community, what can you bring from this community to that, to make it different?

DAN:I think me being a punk makes me 10 million times a better therapist.

MRR: How so?

DAN: Oh god, that's a tough one. It's a long and involved answer and I'm not sure I can give you a good enough spontaneous answer. Anyone who's in the business of, doctors are more susceptible to this,...Anyone that people come to when they're desperate and need help and want to be "cured"...I think it's extremely easy and common to get a God Complex. That's the most disgusting thing that can happen. To imagine that you have some greater insight or important power than the person that's coming to you. The person coming to you is just as much the expert as you coming to you. They are their own expert and they're coming to you with their own story and expertise. And that's just as powerful as anything that you have to offer.

MRR: Do you think that's an overwhelming problem in that field?

DAN: Oh yeah, I think there's a tremendous arrogance, people with Graduate degrees in general.

MRR: So I hear that you guys have a new bass player. Do you want to introduce him to the rest of the world?

DAN: His name is Michael Cotterman. He's from DC but he's moving to Philly, eventually. But for now he's commuting to practice. We proposed it to him on stage. We've been trying people out, and we had a show to do in DC and we were like "well, would you play with us?" and he was like "yeah". Jason got down on one knee and asked him to join the band in front of like 500 people (laughter). That was pretty funny.

JASON: When we were trying out bass players I got all of these emails with no information or nothing and then I got this two paragraph essay from Mike that says his name was Mike, he lives in DC, I like these bands, I'll be 24 years old, I've been playing for this many years, I have this equipment. I was like "we've got to get this kid here now!" He wants to tour, he wants to see the world. He's gung ho, you know. He smiles. He gets excited. He jumps around.

MRR: Now that you have the medium, what do you have to say on behalf of Philadelphia?

DAN: Philly's got an amazing scene. For some reason it's got a reputation from people from out of town for being somewhat violent. But Philly has an amazing scene and a really amazing diversity of bands. Plus there's this amazing totally DIY venue called Stalag 13 that I want to mention. That's somewhere between a residence and a venue. It kinda looks like a squat but they pay rent. It holds between 200-300 kids. Three punk rock guys live there and they do shows there constantly. In the summer, which is like touring season, there's like 4 or 5 shows a week there.

MRR: (to Dan) Okay, and the final question is would you diagnose me?

DAN: No (chuckling), what are you crazy?!? (laughing)

KID DYNAMITE: Dan Yemin - guitar David Wagenschuk - drums Michael Cotterman - bass Jason Shevchuk - vocals

PO Box 22502 Philadelphia, PA 19117 Dynamite~JadeTree.com

Thee Outcasts

Windsor, Ontario, is a dull, dirty, and depressing place. Located just across the river from Detroit, it's considered one of the most polluted cities in Canada. Statistics have shown that its populace suffers a higher incidence of cardiovascular and respiratory diseases than the national average. Were it not for its grossly engorged casino and gaming industry, this border burg would have no saving graces at all. From these sorry environs hails a trio of unlucky punks who call themselves Thee Outcasts. It's no surprise that they've spent the majority of their young lives feeling alienated, isolated, and shat upon. Even within Windsor's tiny and lackluster punk/hardcore scene, they tend to be left out and left alone. But that doesn't matter, they'll keep blasting out short, fast, and bitter tunes regardless, drawing inspiration from classic eighties hardcore as well as more melodic contemporary pop-punk. Thee Outcasts have put out two demo tapes, contributed tracks to a number of compilations, and recently released their first 7" (crammed full of no less than 11 songs). A relatively new and inexperienced band, they've so far only played shows in the Southern Ontario area. But as things develop, there's no telling where they'll be going or what will become of them. One thing's for sure, though: wherever they go, they're bound to feel like they don't fit in. Interview by Dalson, done in Steve's parents' basement.

MRR: Hokay. First off, please identify yourselves by name, age, and role in band.

Mike: Mike, 21, bass. And vocals.

Steve: Steve, 21, guitar and vocals.

Brandon: Brandon, 18, drums and vocals.

MRR: So Thee Outcasts are, what, half way through their second year of existence?

Steve: Uh... Yeah. It's been about a year and eight months, something like that.

MRR: How's being a bunch of worthless punk rockers treating ya?

Steve: That pretty much describes it. Worthless. Nobody seems to come to our shows. Unless we play with other bands. But we'll stick with it. As long as possible.

MRR: There were originally four members in the band. Do you think Thee Outcasts fare better as a trio? Do you foresee Ryan (former second guitarist) getting back into the band any time in the future?

Steve: Well, Ryan left the band because of his job

Mike: He just couldn't juggle his time anymore. It was work or the band.

Steve: We didn't really try to get anyone else. It's a big hassle getting someone to learn the songs, as well as making sure that person wants t be in the band and can relate to us. We actually played a few shows as a trio while Ryan was technically still in the band, so we knew we could do it. I don't think there's that much difference in the sound.

Mike: As far as we know, Ryan's still working basically the same hours, so I don't think he'll be part of Thee Outcasts anytime soon. But it's not like we had any problems with him, so who knows?

MRR: Well, at least Thee Outcasts have a cool web-site. I just think that needs to be said. As well, your releases have nice packaging and layout. Who's responsible for all this graphic wizardry?

Mike: Steve. He's the only one with any sort of artistic talent.

Steve: Huh?

Mike: Computer technology is pretty much required for just about anything nowadays. So if you're going to complain about using any kind of electronic media, you shouldn't be distributing anything on CD. If you own CDs, don't complain about anything digital in any aspect of music.

MRR: So just how far do you think computers should be involved in punk?

Steve: It's not like we're using computers to make music or anything like that. They just make it easier to design certain things and communicate with people outside the city. Like, if we didn't have a web-site, we wouldn't have gotten songs on any compilations. Our out-of-town shows, we were able to set those up because of the Internet.

Mike: It's getting to the point where just about anyone either has access or can find access to the Web. I don't consider any of it very privileged. I mean, we're just regular guys.

MRR: Sure. Anti-violence seems to be a theme in your lyrics. Yet you fellas— well, Steve and Mike, anyway— are pretty big guys. Honestly, I thought you'd be scrawnier. Why don't you guys come off tougher and harder?

Mike: What's the point?

Steve: Well, most of the lyrics are mine. And... I dunno. Through high school, we could have easily been in fights every week. People hated us.

Mike: People went out of their way to harass us.

Steve: That's why we call ourselves Thee Outcasts. But I think we have some sort of intelligence and that's why we aren't big fans of violence. Maybe there are certain situations where violence is necessary, but usually there's

a reasonable way around that stuff.

MRR: You guys have some anti-racist songs and played an A.R.A. Benefit. Steve has said that anti-racism is an important cause for the band. Why?

Steve: I don't know. It's just something that I've always felt. Reading things in the news, seeing things around where I grew up. That's just how my individual morals developed.

MRR: With such anti-racist ideals, does the predominantly white demographic of punk listening audiences ever make you feel uncomfortable?

Steve: I don't think— well, in Windsor it's mostly white kids, but when we've played in Toronto it's been much more diverse. That A.R.A. show had all kinds of people there.

Brandon:I don't even look at audiences and see races. I just see if there's people or no people.

MRR: About A.R.A., since you guys played a benefit for them you must support that organization. Do you ever feel uncomfortable about their militant, sometimes violent image? They take uncompromising stands on certain issues and they take pains to portray themselves in an intimidating manner.

Steve: Yeah... Well, in Toronto, they're not necessarily pro-violence, they just feel a need to present themselves in a certain way in certain situations. But I know what you mean, it does get a little intimidating, all those face masks and dark glasses. On some issues, I'm not sure that they're considering all of the sides. But in general, I pretty much agree with everything they do. They don't go out looking for trouble, looking for people to beat up or anything.

Brandon: I've always looked at it like... I'm just happy to find that there's a group of people who are actually trying to do something about fascism rather than wait around for governments or schools to clear up the problem. If it were left up to institutions, everybody knows that it'd take like 500 years for anything to happen.

MRR: Steve, I know you used to live near one of the guys responsible for Resistance Records, that white supremacist music label. Do you have any stories or thoughts about that?

Steve: Yeah, he used to live on a nearby street.

Brandon: My grandmother's old house. He bought that house.

Steve: I had no contact with him.

Brandon: I never saw the guy or heard about him except when he burnt his kitchen down somehow and then police came and kicked the door in a few days later.

Steve: Truthfully, most people didn't know he was here. They printed something in the paper, so I guess some people knew, but uh... The problem is, it's hard to do anything without serious public interest, and really, nobody's much interested in A.R.A. around here. Obviously, I didn't like that Resistance Records was here, but I couldn't very well stand outside the guy's house all by myself going "Hey, you should git outta here."

MRR: I've heard you guys say that you don't consider yourselves or the band political. Yet the lyrics are direct and make some strong statements. There's nothing that really distinguishes a strong statement on any issue from a political statement. If you don't consider yourselves political, why not make let's-get-wasted-and-not-give-a-shit type punk rock?

Steve: We're not political in that we don't spend all our time talking about issues or being social activists or whatever.

Mike: We don't really have any political party-related beliefs. But we don't make party-down music.

Brandon: I don't think our lyrics express real political views, they're just about stuff that pisses us off. We're not trying to change anybody's opinion, we're just saying what we feel.

MRR: The band's sound seems to have strong punk and early hardcore influences. The tastes of Windsor scene folks lean towards slower, heavier, more metallic stuff. What kind of response do you get from locals? Do you ever feel alienated from the local scene?

Mike: Every day.

Steve: Nobody likes us! Honestly, I don't think it'd make a difference what kind of music we played, kids wouldn't like us anyway. It seems in this city that it's all about who you hang around with and what clothes you wear. I'd like to think that we're a little more original than the average Windsor scene kid.

Brandon: I think it's funny that in a scene that's supposed to be the furthest thing from mainstream there's still all these trendy people and all this "who's cool" bullshit.

Steve: It's like, there are bands that sing about being put down and picked on, but at shows the people in those bands are doing the same thing. There's something wrong with that. We're all supposed to be the misfits of society. So Thee Outcasts are sort of like on the bottom rung of the bottom ladder. It seems we're never going to get a following in the city we live in unless we get some kind of respect elsewhere first. The only thing that keeps us going is the support and appreciation from people outside of Windsor.

Brandon: We know that outside Windsor there are some people who like what we're doing. Our web-site gets lots of hits. So we know that some people care about us. They just aren't around here.

MRR: Some of your music shows the influence of early straight edge hardcore. One of your songs, "REsXeCT?", was written solely to comment on straight edge. While that song is pretty much to the point, does anybody want to elaborate their views on drug use?

Brandon: I don't do a lot of drugs or smoke anything other than cigarettes. I'll drink, like, once in three weeks at a party or something.

Steve: Yeah, "party." Once every couple months, the three of us and our girlfriends will get together and drink. It's not like we have a huge group of friends or anything, so we never really got into that stuff.

Mike: Plus we were never part of the popular crowd in high school anyway, so we didn't get invited to a lot of parties, which is usually how drug use develops.

Brandon: We weren't cool enough to go to those parties.

Steve: That song about straight edge, we just play it to say: "Hey, if you want to do drugs, go ahead, we don't care. And if you don't want to do drugs, we don't care either!" That's it. I just don't understand bands that go on in every song about what they don't do. I mean, I like Minor Threat and even Bold and other straight edge bands, but—

Mike: The bands that say they choose to be straight edge, that's fine, that's their prerogative. But the bands that say "You're wrong to not be straight edge," they're being hypocritical.

Steve: Yeah, I thought the original straight edge scene was about going your own way, not about finding a new way to be fascist.

Mike: Some bands are like "We're straight edge and everybody else should be too." I don't think so. Like our song says, if you want me to respect you for your choice, you have to respect me for my choice.

MRR: Some of your lyrics deal with pretty personal feelings and relationships. For example, "30 Second Salute" and "Wise Up Girl". Were they written with specific people in mind?

Brandon: Ummm... yes.

Steve: "Wise Up Girl" is about a girl we know who started doing all these dumb things. She dropped out of school, drank all the time, slept around with all these guys. "30 Second Salute" is Brandon's baby.

Brandon: That's about my ex-girlfriend in high school. After I broke up with her, every time I'd see her she'd say stuff to her friends making fun of me, just loud enough so that I could hear it. They were the stupidest things you ever heard and I just wanted to laugh in her face. She got all fat, we call her"Chunky" now.

Steve: See how emotional he gets about it? Boo hoo! Punk rock is all about getting back at ex-girlfriends.

MRR: Do you ever feel embarrassed revealing personal business for all us strangers to speculate on? I think that the punk scene on a whole is rife with busybodies, gossip, trash talk, nosiness, and pettiness anyway. You guys have anything to say about that?

Steve: Well, like I said before, the thing about this band is that nobody around here cares about us, so we can say whatever we want! I don't think anybody in this city actually reads any of our lyrics. Even if people did, we don't name any names, and the people who might recognize themselves— we're not bothered by what they think of us anyway.

MRR: What do you mean by the song title "Pinche Cabrones"?

Steve: Uh, "Fucking Motherfuckers."

MRR: "Fucking Motherfuckers"? You gotta be kidding me.

Mike: Well, supposedly that's what it means. We have a friend who speaks Spanish and we were all trying to come up with song titles. We were writing down all these stupid phrases and having them translated into Spanish. We just picked out that one because it was the shortest, so we figured it'd be the closest to being right. Let's hope it makes sense.

MRR: And finally, I heard there was once an "alternative" rock band by the name of Linus that used to scourge the Windsor area—

Mike: Yeah, they moved to Arkansas.

MRR: Were any of you involved in that band?

Steve: Actually, that wasn't really an "alternative" band per se.

MRR: So you were in Linus?

Steve: Uh, well, all of us including Ryan were Linus. It wasn't that different. If you take what we're doing now and compare it with what we did then...

Brandon: It was just poppier. It wasn't exactly commercial "alternative" or whatever.

Steve: We had the same ideals and sentiments that we do now, it just wasn't heavy at all. We weren't good, that's for sure. I was still learning how to play guitar.

Brandon: None of us knew what we were doing.

Steve: We kind of look at it like, that was a totally separate band from Thee Outcasts. With Thee Outcasts, we started a new band. But the motivation is the same.

Brandon: The first show we ever played was with punk bands.

Steve: We were still interested and involved in punk back then, we just didn't sound very punk. We try to think of Linus as a different band. That was that band, and this is this band.

MRR: Any final comments?

Steve: No.

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This month...

PIONEERS OF PUNK

Elvis Costello

by Generic

"…….People have become obsessed with making rock and roll something special but it isn't. Rock and Roll is the lowest form of life known to man"—Elvis Costello. You may think Elvis Costello is a bit of a stretch for these pages, but whatever valid points you may have, Elvis Costello is a fucking punk! And when was the last time the mainstream radio in this country had something worth a damn? It has truly become a wasteland. At least in the past there was Patti Smith, Joe Jackson, Grahm Parker, and even the Clash. Currently, we have no strong personalities in rock and roll, and Elvis Costello was one of the last icons of rock and roll that was not too much of a coward to do what he wanted and maintain his integrity.

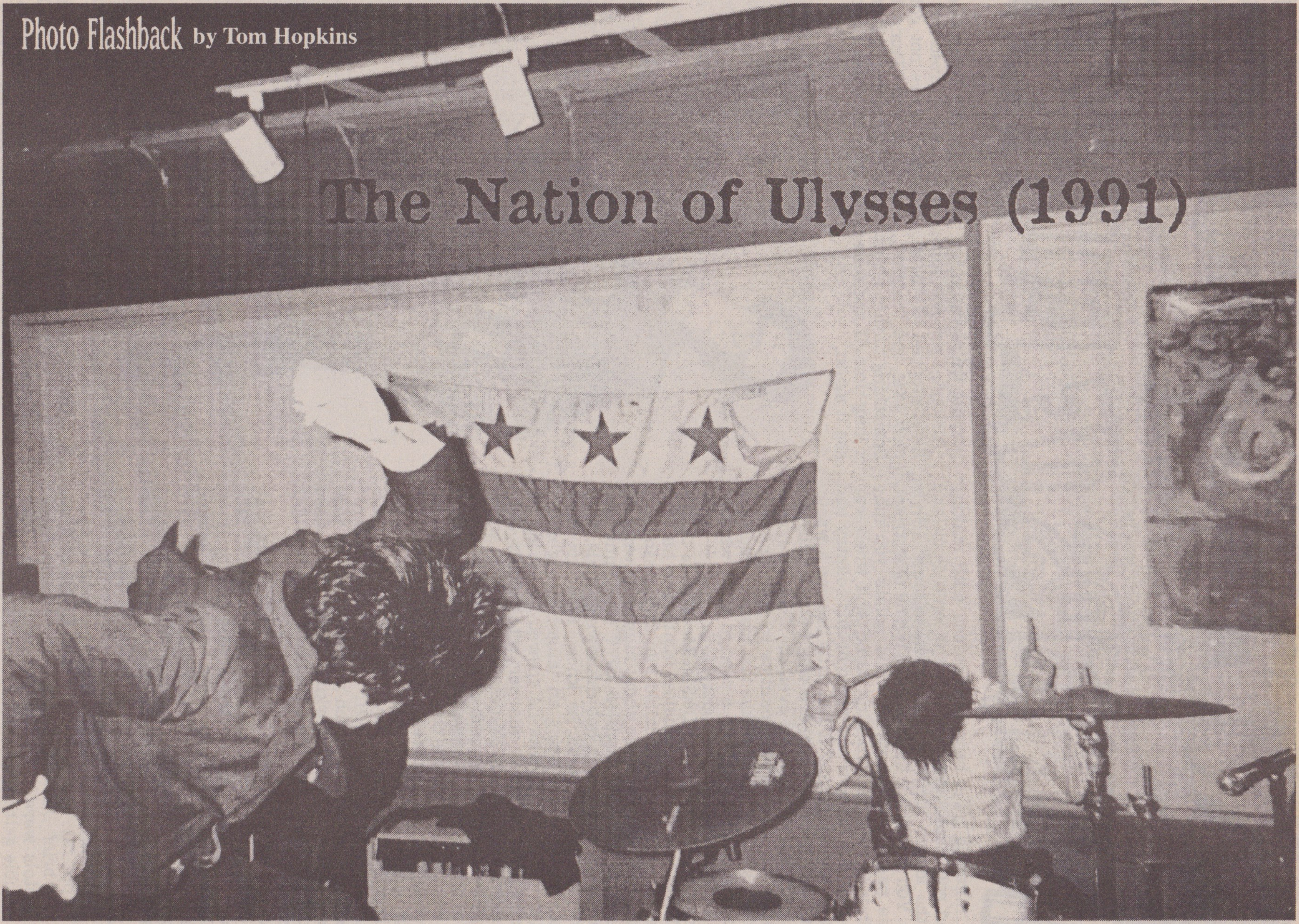
Elvis Costello was born Declan MacManus in Liverpool. Elvis came from a musical family and his first band was a country combo called Flip City. Despite all this, Elvis had his own ideas about music. He came up in England in the now glorified 1977 era. Punk was happening simultaneously, but unknown to Elvis. Elvis was just playing the music he knew. Early on Elvis gained a reputation for being an "angry young man". Dressed in thrift store suits he spewed his lyrics out like razors with an even sharper wit. Quickly Jake Riviera from Stiff Records (If it ain't stiff, it ain't worth a fuck) picked up on Elvis from early demos and signed him to a record deal. Suddenly Elvis found himself lumped with bands like the Sex Pistols and the Clash. Elvis probably would have felt more comfortable in the pub rock scene. But punk rock and Stiff Records allowed Elvis the freedom to play his music without sacrifice. Elvis's first single on stiff was "Less than Zero" b/w "Radio Sweetheart", which was followed by "Alison" b/w " Welcome to the Working Week". Both these singles did very well and set a standard for the angry young man.

It wasn't so much what he was doing but the way he was doing it. Elvis had such a cool "fuck off" attitude about the whole music thing. The Buddy Holly look-a-like was an odd choice for a punk rock savior, but indeed he was. Elvis' band, the Attractions were all great players, not self indulgent pompous pampered rock stars, but the perfect accompaniment of Elvis' anger. I don't even know all the names of the guys in the Attractions. I am sure it's not hard to find. I did not feel like doing much research on this article. I just wanted to put my two cents in about Elvis. So I am keeping this brief. Just one tidbit of information here. The Sex Pistols were booked on Saturday Night Live, but had trouble getting into the States. At last minute they booked Elvis Costello, on the show they started playing there radio hit "watching the Detectives", or "Alsion". I am not sure, but as they started the song, Elvis stopped the band, and said "we're not going to play that one tonight".. and went into "Pump it up" Something to that effect. I can't remember it has been a long time. If someone has a copy on video I'd love to see it again.

Anyway, thats all I really want to say, I am not going to include a discography because he has a lot of fucking records and some suck. My recommendations are "My Aim is True", "Armed Forces", and "This Year's Model" and of course any the old Stiff singles.

Photo Flashback by Tom Hopkins

The Nation of Ulysses (1991)



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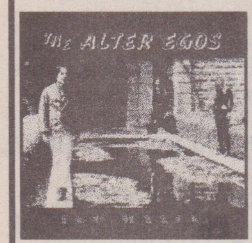

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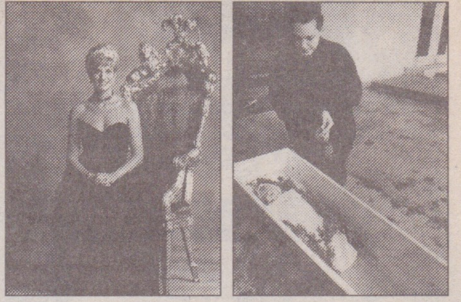

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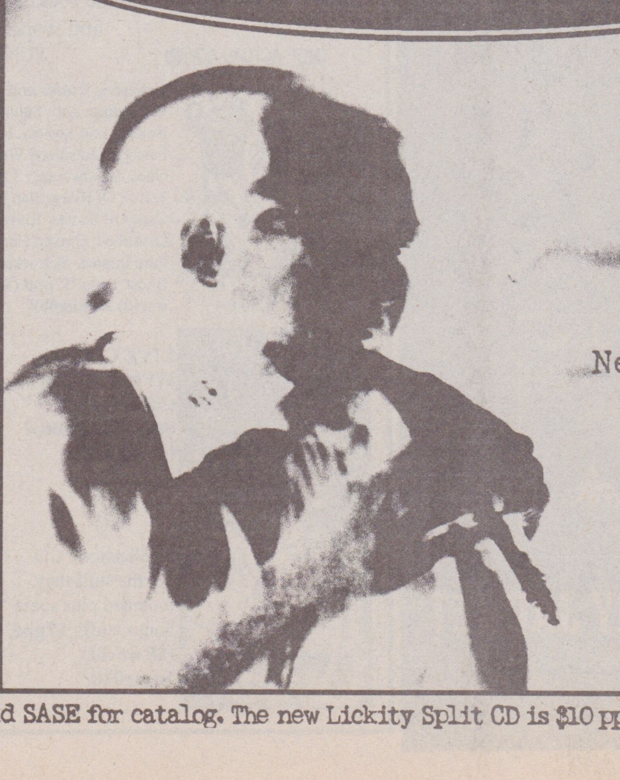

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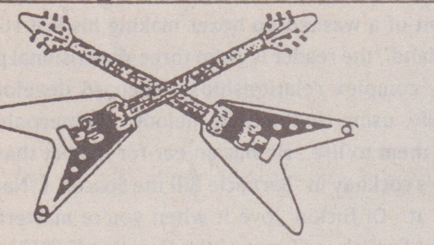

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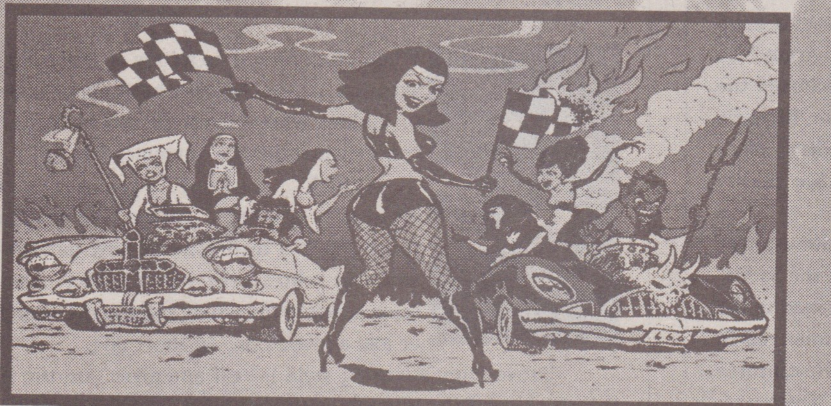

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MRR BOOK REVIEWS

Beast of the Heartland • Lucius Shepard

292 pages • $10.95

Four Walls Eight Windows • 39 W 14th St #503 • New York, NY 10011

Beast
of the
HEARTLAND
and other stories
by
Lucius Shepard

Genre fiction — western, mystery, science fiction, fantasy, horror — is frequently shrugged off as less than literary. Called escapist, pulp, or mass market fiction, most of it is mediocre at best. Yet its readers rarely seem to care. Genre readers are like sexual fetishists in that they need certain superficial features in order to "get in the mood." For the latter it might be black lace garters, black fishnet stockings and black stiletto heels, while for the former it might be a hard-boiled detective with a heart of gold, a brilliant but psychotic killer, and a hard-as-nails blonde bombshell with a mysterious past. Both are willing to "get off" on the merely superficial and are not all that interested in anything more substantial. The sexual fetishist puts up with poor production, unattractive partners, and bad sex while the genre reader tolerates uninspired scenes, trite characters and hackneyed plots, all to get a dose of their fixation.

It's a pleasure then to find an author determined to make literature out of genre fiction. Lucius Shepard collects seven excellent stories in his book *Beast of the Heartland*, all of which transcend.

His plots are strong yet subtle, with interesting ideas and quirky twists. A retard is the spark for civil war on a space station in "Barnacle Bill the Spacer"; a music critic kills his cheating lover in "A Little Night Music," driven mad by a concert played by the re-animated dead; an intrigue-filled search for life on the sun unintentionally transforms humanity in "The Sun Spider"; a smuggler loses a hand but advances his profession in "All the Perfumes of Araby" by connecting with a primal avenging force. Shepard fascinates the reader with the gang religion of the Strange Magnificence in "Barnacle Bill the Spacer," the all-too-human mutant apes and sadistic Black Garden in "Human History," and the underlying savage reality glimpsed through blindness in "Beast of the Heartland".

Shepard creates evocative scenes and palpable atmosphere with writing that is suggestive and poetic. "Barnacle Bill the Sailor" takes the reader from the vile brutality of a London gone mad to the spiritual vistas of outer space. The post-apocalyptic nightmare earth of "Human History" invokes a grainy Antonioni western. He captures the noir essence in "Sports in America" with a single line: "Overhead, a pair of laced-together sneakers looped over a telephone line heeled and kicked in a stiff breeze, bringing to mind a gallows dance." He creates the feel of a boxing gym in "Beast of the Heartland" with a simple sensory detail: "The smell is a harsh perfume of antiseptic, resin and sweat."

Crafted plots and sensual settings are all very well and good. The heart of any story resides in fully fleshed-out characters however, and in this Shepard does not disappoint. From the adrenaline-addicted relationship of two lovers in "All the Perfumes of Araby" through the doomed love triangle in "Human History" to the bittersweet portrait of a washed-up boxer making his last stand in "Beast of the Heartland", the reader is given three-dimensional people in psychologically complex relationships. Shepard develops his characters musically, using rhythm and melody, counterpoint and variation to bring them to life. He has an ear for dialect that rings true. There's Arlie's cockney in "Barnacle Bill the Spacer" ("'Nao,' she said. 'G'wan with it. Oi fuckin' love it when you're masterful'...") and the black street English in "Beast of the Heartland" ("'That bitch got a wiggle take the kinks outta a couch spring'..."). These are not people who ride off into the sunset to live happily ever after. Troubled and sometimes troubling, Shepard's characters do the best they can under horrific circumstances.

To his credit, Lucius Shepard pushes the genre envelope every chance he gets, but his genre bending doesn't always work. "Beast of the Heartland" is a masterful combination of hard-boiled and fantasy/horror fiction. Yet the Jules Verne/high Victorian narrative of "The Sun Spider" is not the perfect fit with the story's relatively unadorned modern science fiction characters and dialogue. Most of the tales in *Beast of the Heartland* are told first-person, and Shepard uses the "or so I thought at the time" trick a little too often. These are minor quibbles with an otherwise smart and entertaining short story collection. Shepard's writing satisfies on so many levels I'll overlook the paperback's stiff price.

Now, about those black garters, stockings and high heels...

—"Lefty" Hooligan

Jones Inn • Steve Elliot

93 pages • $8.95

Boneyard Press • 17175 Simonds St • Granada Hills, CA • 91344

Jones Inn
a novel by steve elliot

When I first picked up a copy of *Jones Inn*, I was skeptical at best. Another book about some pack of junkies whose lives are too far gone to be concerned about the outcome. Get up . . . score . . . get high . . . pass out . . . get up . . . score . . . get high . . . pass out . . . get up . . . or so I thought. *Jones Inn* is a testimony of how hard it is for anybody who's ever had to start over from scratch, was at the wrong place at the wrong time, or lost a loved one. In short, life.

Steve Elliot's writing style is real and gives you the feeling that this book has a lot to do with first-hand experiences. Elliot was raised in Chicago, which is the setting for this novel, in various group homes. Similar to the characters in his book, he was homeless for a over a year and locked up for a fair portion of his youth. Elliot is a writer who fills his work with a "kick in the face" authenticity that could only come from real life experiences.

Jones Inn is about an unspoken race to kill yourself, and pain is the trophy. Running towards the finish line is Paul, the protagonist; Juda, the faithful; Mary, the virgin mother; Tyrell, the self proclaimed dancing genius; Scale, the realist; and Sunny, Paul's true love and Scales' girlfriend.

Tyrell says it best: "A group has formed. Sure, you, me, and Scales have known each other since we were kids but look at all the people that have come and gone. There's six of us, right. You, Judas, Sunny, Scales, Mary, and myself. Now groups form for various reasons, like bowling or religion. So here are six desperate motherf# kers come together like this. For what reason?"

"I don't know."

"We've come together to kill ourselves." (Elliot, 1998, p. 15)

Some do. This book is definitely worth reading, if you like a book with a lot of raw feelings. The publisher compares this novel to Welsh and Ginsberg, which isn't too far out there. *Jones Inn* is Steve Elliot's first published novel, and I can only hope that his next piece of work is written with the same intensity as this one.

—Mikesexx

Profit Over People - Neoliberalism and Global Order • Noam Chomsky

166 pages • $15.95

Seven Stories Press • 140 Watts St • New York, NY 10013

This is what I usually call "Chomsky lite", meaning, unlike *The Chomsky Reader* or other books I have seen by him, I can read this one. All the pieces in this book are reprints of articles, mostly printed in South America. In case you don't know, (highly unlikely) Chomsky is our hero. One of "them", an intellectual with all the right credentials, who was once highly respected by the establishment, he changed his colors, and now is the smart friend we always wanted. He's the one you want to bring home to dinner so he can overwhelm your reactionary father. The one you want to bring to work to educate your Neanderthal co-workers. The one you stay up late copying onto that internet bulletin board to show people how fucked up everything really is. He is so smart, so right on, and when he wants to be, as in this book, very easy to understand. No wonder the mainstream media ignores him.

Mainly, this book is about the world, and how the United States sees it. The objective, as far as Uncle Sam is concerned, is markets. Open (to the US) markets. The important thing is US access, and the easiest way to maintain it. This is what leads to our support of oppressive regimes, and our hostility towards any government who wants to return any power to "the people", possibly threatening US investments, and offering examples to other countries. You may have known our policy towards Cuba is wrong, our war in Nicaragua in violation of the UN charter; Chomsky explores the reasons behind these examples of "making the world safe for democracy". While the focus is on our policies in other nations, Chomsky also looks at the domestic politics and consequences of seeing the world as one large plantation for the corporations to exploit.

NAFTA is looked at in depth, from what it really says and has done, to the fact that it had huge domestic opposition from unions and workers, yet the media limited the voice for these people to one easily dismissed crackpot (Ross Perot). Through GATT and The Multilateral Agreement on Investment (didn't know about that one, did you?) Chomsky shows us how corporations undermine democracy, seize control and maximize profits. Somehow, in all this, he manages to be hopeful (more than I can say for myself). Uplifted by events like the Zapatista uprising and its surprising support, and the sidelining of the MAI by grassroots activists, sidestepping the mainstream media, which chose to ignore the whole thing.

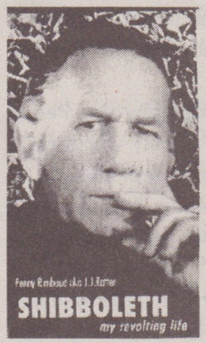
If you really want to get an idea of what is going on, what it's all about and where we are heading, read Chomsky. To say I recommend this book seems silly; I recommend any Chomsky writing you can get your hands on. This particular book has several themes running through it, which I think flow well together and add up to a very cohesive and simple-to-follow synopsis of how the US sees the world. It seems odd to think that a man, famous internationally, and certainly well-known to those of us who follow any sort of "underground", could remain so well-obscured to the majority of the American public. That fact alone speaks volumes to me.

—Gardener Fushuhara

SHIBBOLETH - My Revolting Life • Penny Rimbaud

344 pages • $10.95

AK Press • PO Box 40682 • San Francisco, CA • 94140



Penny Rimbaud is a good writer, and I think anyone who is familiar with the work he did with the band CRASS can attest to that statement. Good in a way that often escapes lesser writers of equal talent. Penny Rimbaud writes with a confidence and a fluidity that suggests a writer of great talent, and yet one never feels as if they are reading a piece of great literature. No, it's the confidence we sense, then in our willingness to go along with his words, it's the confidence that fools us into following a road that leads to a far different destination than we had planned on traveling to. Nevermind the bollocks, here's the review.

Upon scanning, for the first time, the cover for *SHIBBOLETH - My Revolting Life*, you might, as I did, assume that what you are about to read is Penny Rimbaud's autobiography. You'd be right because *SHIBBOLETH* is meant to be taken as an autobiography, but you'd also be wrong because *SHIBBOLETH* doesn't focus on an entire life, but instead finds for its muse a particular time period in its subject's life from which to fill the bulk of its pages. At the same time you couldn't just call these Penny Rimbaud's memoirs from his time with CRASS. At its best, *SHIBBOLETH* is autobiographical in a way that offers the reader such essential information as Rimbaud's middle class upbringing, the importance of rocknroll and counter-culture imagery and lifestyle, art school, his years of communing with hippies, which all leads us to a better understanding of the motivation behind one of punk's most influential offspring. All too often, *SHIBBOLETH* is page after page of writings similar in style, and at times actual reprints, to those writings that appeared with his band's albums. If you put yourself back in the time of CRASS's heyday, a time when rock bands were looked to as leaders, one can imagine the effect these types of writings were capable of eliciting in its audience. The trouble arises when you realize that Penny Rimbaud has chosen to stay true to a style that is far less effective some 15 years after the fact, no matter how relevant and current these subjects, and even his arguments, continue to be. To make matters worse, he makes statements like this one:

"In truth, the threat of a boil on the end of my nose had always worried me considerably more than the distant threat of the atomic bomb, and likewise, Baudelaire's poetry had always seemed infinitely more culturally relevant. Nonetheless, the bomb was a useful analogy, one that I rather fear I milked dry, but which at the same time, persistently failed to nourish my inner needs."

This after we've just made our way through his piece entitled "Rocky Eyes", a diatribe that uses a nuclear bomb analogy to drive home its point. Add to this the seemingly endless explanations for things such as the hippie movement, and one begins to wonder if subjects like these aren't safer in the hands of superior writing talents who are able to say so much more with so much less. Yet these are Penny Rimbaud's ideas and observations shaped by the very life we are interested in reading about, and if somehow he is unable to communicate, in a concise fashion, the details we were hoping for, then perhaps his is a style reliant on capturing the effect a particular moment has on his subject, as opposed to rendering a timeless representation that tells you everything and really explains nothing further than what's already obvious.

It's only in the style of an actual autobiography that Penny Rimbaud is able to make *SHIBBOLETH* seem like a truly worthwhile undertaking for the reader. Only then is the text absent of unnecessary flourishes and endless over explanation. It is then that *SHIBBOLETH* becomes rebellious in that up front and honest way that was always the best thing about CRASS.

Penny Rimbaud, at one point, went on a trip to India in search of some spiritual understanding or awakening. He eventually made his way to the Himalayas on the Tibetan Plateau where he made observations on the lifestyles and beliefs of some of its people.

"One day I watched a woman walk out into the featureless desert, collecting goat-shit in a basket which she carried on her back. Later that day I saw her returning to the village, buckling beneath the weight of her load. It had taken her the best part of eight hours to fill her basket. A whole day in her life. That night she would burn it all to bake bread, heat water and afford some small comfort to her family. Tomorrow would be the same, and the next day, and the next. Picking up shit by day, burning it by night. I wondered what she thought about, what ideas helped her through the weeks and months and years, but I didn't need to ask, because I already knew: monsters, devils, boddhisatvas, and buddhas. Harsh masters who traded ignorance for poverty, the dual bondage of religious slavery."

It is at these moments that Penny Rimbaud is able to connect with his readers the way CRASS once could (and still does) with punks. The deaths of both his mother and father were written about with a frankness that runs contrary to the way most of the other subjects in *SHIBBOLETH* were handled. Here's an excerpt from Penny Rimbaud's recollection of watching his mother die.

"For a long time I simply held her, then she let out a deep sigh which took me completely by surprise. Firstly I laughed, and then I cried. I held her tight, hoping she'd move, but she didn't. I held her softly, hoping she'd draw me to her, but she didn't. After that, I felt tired, incredibly tired. I went downstairs and made two cups of tea, one for me, one for her, but she didn't want hers. I drank mine, watching her, waiting for her to move, but she didn't. She was lying across the pillow where I had placed her, her back towards me, her wig beside her where it had tumbled off in her final convulsions."

SHIBBOLETH is essential reading for anyone who was ever into CRASS, which probably goes without saying, but who else might find *SHIBBOLETH* to be an interesting reading? Well, anyone into any of the numerous anarcho-punk bands in existence today for one, because it's important to know how and why punk went from actors to activism, from bondage gear to black sweatshirts, and from major-label sell-outs to d.i.y. lifers. It is also imporatant to note that Penny Rimbaud was quite a bit older than most punks at the time of CRASS's inception, and considered himself to be a writer and aspiring philosopher prior to join the punk scene. He never found the audience or success he was looking for until he was operating within the framework of a band. In the years following the end of CRASS he has continued to write and be creative, but much of the attention he receives is due to his past (punk) accomplishments. I think that like many punks today who are not in a band, Penny Rimbaud has much to say and contribute to the underground punk scene that he is partly responsible for creating. Let's hope that someday our rock star glamorization of bands will dissipate enough so that books like this one (and the same can be said for good 'zines) will have the receptive audience they deserve. —Jay Dead

Pornocopia: Porn, Sex, Technology and Desire • Laurence O'Toole
386 pages • $19.99
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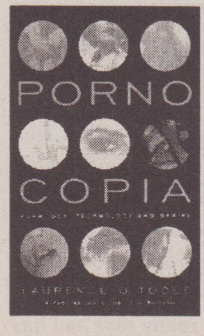

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Ah, porn and the Internet — what a perfect match. Although it seems as though they were made for each other, the humble beginnings of both were actually completely unrelated. The Internet, first conceived in the early '60s, was originally designed to promote the sharing of data and supercomputers amongst scientists in several different universities in the US. As for the history of pornography, no one really seems to know the exact origin except to say that pornographic images and erotic verse has been around as long as language itself. Long before the advent of the camera, carnival arcades and traveling shows displayed pornographic stills through devices like the praxiscope and Thomas Edison's kinetoscope, better known as the "peepers." The business of pornography depends on distribution or it simply could not exist. And thanks to the ever-expanding world of technology, inventions like the Internet, and before that, the printing press, have allowed the porn industry to virtually explode into the mammoth-sized multimillion dollar industry it is today.

In *Pornocopia: Porn, Sex, Technology and Desire*, British literary critic Laurence O'Toole claims that the expansion of new technologies is changing the status of pornography from a solitary, shameful pursuit to an acceptable form of popular entertainment for mainstream audiences. "For the first time in two decades, movie hard-core is almost cool again." O'Toole attempts to sort through the history of pornography in the United States and Britain, beginning with a brief overview of the "porn wars" of the 1970s and the controversy surrounding the Meese Commission report in order to clarify the definition of "pornography" vs. "obscenity" vs. "art" vs. "erotica" in regards to the law. Whew! Although O'Toole wisely limits his research to the pornographic image, this still leaves softcore and hardcore magazines, films, video, television, cable, computers, the Internet, cybersex chat rooms and compact disc technology. Quite a mammoth-sized undertaking for just one book, let alone for just one man.

O'Toole also sets out to demystify the porn industry by putting a human face on what was previously seen as the domain of perverts, pedophiles and rapists. He interviews leading porn figures including Paul Thomas, John "Buttman" Stagliano, Chasey Lain, Jen Teal and Julie Rage, pro-sex and pro-porn activists, namely Nina Hartley and Carol Queen as well as a handful of fans, including those he meets through Internet newsgroups and cybersex chat rooms. O'Toole specifically states that *Pornocopia* differs from other books about porn largely because it is written from the viewpoint of the (presumably male and heterosexual) "porn viewer." As a self-proclaimed, presumably male and definite heterosexual, porn fan, O'Toole obviously said this to mean he would be writing this book from his own point of view. Wow, now that is different. From his point of view, porn and those who view porn are perfect illustrations of the variety and flexibility of human imagination, in which porn becomes a means of self-expression for the viewer; a fantasy world where "passion, imagination, enthusiasm, and a sense of pleasure" displace reality creating a veritable "pornutopia... of everlasting concupiscence." O'Toole is so invested in proving porn is harmless and personally beneficial to all, he often moves from reasoned analyses of the merits of porn to outright salesmanship with cheery endorsements of almost every phase of the business.

Britain is unfavorably contrasted with the US, where hardcore porn is legal (except child pornography) and there's always a demand, and therefore a supply, of straightforward hetero hardcore (full-frontal genitalia, erections, intercourse of every sort, "pop" shots also known as the "cum" or "money" shot), as well as a variety of sub-genres, ranging from SMBD, gay and corsetry to amateur, lesbians who smoke and even midget porn. O'Toole makes it painstakingly clear that Britain is one of the most highly censored countries in Europe and, in respect to pornography, remains the most censored nation in the western world. O'Toole makes no effort to hide his hatred for these policies, obviously due to the fact that he's British, and spends countless chapters arguing for their removal. But since he's so intent on seeing a "split beaver" on tunnelvision, it seems a hell of a lot easier for him just to move to the US.

Currently, feminist positions on pornography can be broken down into three rough factions. Anti-porn feminists who believe porn is an expression of male culture through which women are commodified and exploited. Pro-sex feminists who not only defend women's choice to participate in and to consume porn, but also argue that porn has benefits for women. The third combines a respect for free speech and a woman's right to choose with many of the ideological assumptions of the anti-porn feminists, producing a stance that is more despite porn than pro-porn. O'Toole, of course, takes issue with anti-porn feminists, particularly Andrea Dworkin and Catherine MacKinnon, and what he calls their "demented definition of porn." And for the most part, I agree. The anti-porn movement espouses a traditional view of women's sexuality, including the belief that women do not enjoy pornography, casual sex, genital sex, or sex outside of the context of a romantic relationship; that women are so different from men that there can be no such thing as porn created by or for women. This Victorian image of the pure women controlling the vile, lustful impulses of men, is one of the feminine stereotypes the women's movement should be working against, not reinforcing. Plus any feminist who aligns herself alongside the Catholic Church and Religious Right fundamentalism is bound to do a lot more evil than good in the long run. But like they say, porn makes the strangest of bedfellows....

What titillates me the most is that O'Toole believes he is a martyr for writing this book: "To write, as I have, with an enthusiasm for something so loathed is asking for trouble. (Indeed, through some eyes, simply to chose porn as a subject for a book is enough to impeach the author.) However, the risk of becoming a social outcast, simply for recognizing the potential in porn for arousal, was weighed up against the need to open reader's eyes to this very same possibility... that they could actually get to like porn, and be aroused by it." Impeached?!?! Who the hell is he talking about here? And what person doesn't already watch porn with the intent to be aroused? People sure as hell don't watch porn for the dialogue. He also complained that writing *Pornocopia* required hours of exhaustive research, "watching porn videos at all times of day." Oh, the horror!! I can't imagine anything more gratifying than getting paid to do something I already do, willingly, for free. Anyway, if all that research was really so awful, why did he make the book so abnormally long? It must be a porn thing. –Catherine Cook

MAXIMUMROCKNROLL MOVIE REVIEWS

CAROLYN HATES BAND MOVIES

Movies about bands suck. I'd have to say the main problem is the performance footage. It bores me to death. Of course, it's a movie about a band so you gotta have live shots. I agree, but do we need entire songs? A little teaser is enough to keep me happy. There's a difference between rocking and being rocked. I'm not a very passive person. I can't be satisfied sitting in my living room watching a band on TV. I like to go see a band and find out what they are all about. There's a fine line between songs, live performance and atmosphere that contribute to make me think a band is great. I'm not the type of person to see a band at a stadium, simply because I can't see all the action. If I can't see how the guitarists strums or some other minute detail, the show isn't as great for me. I could be home listening to records.

The only rock movie I make an exception for is *Don't Look Back*, the Bob Dylan movie. That is because he's such an interesting, intelligent and sarcastic asshole. I assume he's letting his real self come through. I'm looking for more of the VH1 Behind The Music type of stuff. I want to know the dirt. Granted, endless talk about sex and drugs bores me to death as well. Anyone can get fucked up on drugs and have sex with lots of people, so what makes them so special? I need to know what the hell the band is thinking? The behind the scenes type of stuff. Of course, movies about fake bands are the ones that acheive this best. See *Wild In The Streets*, *Ladies and Gentlemen The Fabulous Stains* or *Spinal Tap*. I guess it's cos being in a band really isn't that interesting.

I saw *Instrument*, the Fugazi movie. Three quarters of it is performance footage. So right off you know I'm going to have a problem, but to make matters worse, very little of the live stuff is synced to the music. You hear vocals, but no one is near the mic. Ian McKaye is singing his heart out, but we can't hear what he's saying. It was driving me crazy. Of course, you can argue with me why this is. I know why so please don't bother. I got so frustrated, I just fast-forwarded most of it. Fortunatley, I wasn't in a theater.

Instrument is a look at the 10 year career of Fugazi, except that you don't really get any information on the band. We find out where the name Fugazi comes from (ok, I didn't know that one), how they got together and that they play lots of benefits. You just don't get any insight into the band and how things operate. In fact, all of the "interview" type of footage seems to come off as a PR peice for proving that Fugazi aren't as politically correct as everyone makes them out to be. I think that angle would have been great if they used it to it's maximum potential. It's the parts when they are telling jokes and laughing about how people think they live in a house with no electricity that make them come across as interesting people.

The highlight of the film is what I've been calling "Punk Parking Lot", which is very similar to the film *Heavy Metal Parking Lot.*which took place in the parking lot for a Judas Priest concert in the mid 80's. Everyone is talking about why they love Priest. In the punk parking lot section it seems everyone is talking about why they don't like Fugazi. Why are these people there? I don't spend my money on things I don't like. Though even more disturbing was the the mother who was bringing her baby to see Fugazi because she heard them on NPR. I have to take a stand against babies and dogs going to rock shows. It is too loud for them. This baby could have tinnitis at age 4.

The overall impression I get from this film is that Fugazi is a band foremost, before even being people. Jem Cohen, the director, gets that across through arty shots of the band playing, recording, driving, staying at motels, stopping at gas stations, waiting around, loading equipment, talking to fans, etc. The moral of the story is go see the band play and listen to their records. The music is the message. End of story. –Carolyn Keddy

STARVE TO TELL THE TRUTH

If "credibility" can be used in the same sentence as "Oscar", it's with the documentaries. Every year the Motion Picture Academy nominates five; financed with maxed-out credit cards, years of savings, and the kindness of strangers (and relatives), the final result may not get screened more than a few times before vanishing from the film festival circuit.

For example, you probably won't have a chance to see **Lenny Bruce: Swear to Tell the Truth**. San Francisco audiences caught a brief, exclusive engagement courtesy of the ACLU (though it may be accessible on cable via HBO Films). Given that the Lenny Bruce legacy is founded on free speech, this theatrical muzzling makes it all the more important to seek it out on whatever media it does finally appear. The film is a twelve-year labor of love by documentarian Robert Weide for an influential, tragic, and misunderstood icon.

Lenny Bruce was born Alfred Leonard Schneider, the product of a broken home. The future comic grew up introverted and depressed, but also deeply influenced by his liberated mother, herself a club entertainer. On joining the Navy in 1942, he gained a measure of independence, but he was hardly the toughest kid around. He won status by being a jokester, a role that would soon get him knocked out of the service (for doing gags in women's clothing). It was here that he caught the show-biz bug.

Thanks to rarely seen film and video clips, we have a chance to see routines by the early Lenny Bruce; it's hard to be impressed. In the early '50s, he was yet to find his comic identity, starting off with the standard imitations, veering into a risque style that owed a lot to his well-known pal Buddy Hackett, and even trying out wacky Jerry Lewis schtick. But his skills and reputation expanded, leading to success on the burlesque circuit. His wife, herself a former stripper, demanded a separation, unable to handle their increasingly promiscuous lifestyle. For years, he pursued fame almost as if to spite her.

At that time, competing comics would pay steep prices for new material, and play it to audiences until it went stale. Lenny Bruce's jazzy, improvisational style of stand-up would result in a new show every night, so of course club owners would court him even if he did have a reputation as a "dirty" comic. Guest shots on the Steve Allen Show (we see bits that never made it past the censors), guest appearances on Hugh Hefner's Playhouse, infamous comedy albums, and even a try at the movies (**Dance Hall Racket** rates more as curiosity than entertainment) culminated in monstrous success. He'd shown his wife and everybody else he could do it. At his peak, during the worst blizzard in New York history and with most transportation down, he played a sellout show at Carnegie Hall.

That was 1961, the beginning of the end. In Philadelphia, a Catholic stronghold, Lenny Bruce was cited for obscenity. But he beat the charge, causing law enforcement to lose face and hold a grudge against the comic that would last the rest of his career (while ignoring comics who were far worse). Cops and district attorneys dogged Bruce from city to city, posting obscenity charges that would sap Lenny's energy and money. Soon, no club would hire him in the fear that they, too, would be closed down. In the end, the only place he could play would be New York, and even there, a judge bent on conviction refused all but the most incriminating evidence and sentenced him to several months in prison.

The legal system cracked his spirit, but drugs finished the job. Lenny Bruce had long enjoyed legal prescriptions for amphetamines at a time when their addictive effects were only beginning to be understood. But it was his abuse of heroin that had fatal consequences. The last words in his typewriter were for his legal defense, and it's ironic that the Supreme Court exonerated Bruce - six months after his death.

Regret to Inform is a more personal project, amassing approximately ten years of research to the end of finding answers to a '60s tragedy every bit as sad as Lenny Bruce's.

First-time director/writer/producer Barbara Sonnenborn was widowed by the Vietnam war. Although remarried, old ties would not fall away, and so with the financial and emotional support of her current husband, she made a journey to modern Vietnam with Ngoc Evans, whose American husband had also died. The accounts of many widows are mentioned in passing, but what happens to these two women takes precedence here, and in the post-screening interview, it became clear that, at least for Evans, the effects of her ordeal continue to haunt her.

The effects of decimation and Agent Orange poisoning linger, but to all appearances, Vietnam is a tropical Eden. As Sonnenborn's train winds through increasingly remote country, she begins to realize the isolation her husband must have felt in this unworldly place. She meets with a number of women, including a former Vietcong, herself a widow who might even have been responsible for her husband's death. But this is not a journey of blame; the film's most affecting moment comes when Sonnenborn participates in the woman's private memorial ritual, an act which brings healing to both sides.

The mood of **Regret to Inform** is serene and little melancholy. It's more a personal exploration of the why's and how's of the Vietnam experience, posed like an essay, and not necessarily designed for purposes of entertainment. You might expect it to be embittered. In reality, more than any of the films here, it takes pains to present different points of view — veterans, widows, Vietcong, and Vietnamese forced to leave their homeland. We don't necessarily come away with any new revelations about the war's legacy, but it does show how, twenty-five years after its end, closure is faraway for many, much less a mending of old wounds.

The Farm: Angola, U.S.A. may be the most compelling of the documentaries here. It pulls together the stories of six inmates of Angola, a Louisiana State Penitentiary managed with two goals in mind: first, the inmates had better learn to work for their bread and butter, and two, they'd better not count on leaving, ever. Eighty-five percent of its inmates will die within those very walls.

As in many prisons, most of the inmates are black. Unlike other prisons, Angola is set up not unlike a commune, where the labor of inmates helps defray the costs of food, maintenance, and personnel. (Ironically, the property was once a slave plantation.) But according to the frank admission of prison warden Burl Cain, this labor diffuses inmate anger and despair. The population is fairly stable, so violent outbreaks are rare. In interviews with six very different inmates, co-directors Liz Garbus and Jonathan Stack discover that inmates are almost philosophical about their lives, an attitude that in some cases leads to rehabilitation, but in most resignation.

• There's George Crawford, in his early twenties and newly convicted of murder, who shuffles into the Farm for the standard indoctrination in a pair of patent leather shoes. As each of his worldly belongings are taken from him, it hasn't dawned on him quite yet that Angola is forever, and that soon even his bawling mother will have to write him off.

• Vincent Simmons has been aggregating materials for a retrial, or at least a reconsideration of his case, what appears to be a trumped-up conviction for double rape. Twenty years have passed, and despite disturbing new evidence and exemplary conduct, the parole board refuses his request on grounds that are not atypical of their warped logic: if he hasn't been proved innocent yet, then he certainly has to be guilty. Parole is denied, his evidence ignored. (The director told us after the screening that his case is on appeal.)

- Longtime inmate Eugene Tannehill, dubbed "The Bishop," is the prison's greatest example of rehabilitation, but also a victim of a classic Catch-22. Now reformed and the prison's minister, he's now much more useful inside than out
- Ashanti Witherspoon enjoys all the Bishop's status and more, one of those rare prisoners allowed access to the outside. By participating in youth programs, his contributions to the facility has, like The Bishop's, effectively blocked himself from parole. Convicted of armed robbery, he's finished twenty-five years of a sentence three times as long.
- John Brown was convicted of murder and isolated in "Camp F," where death row inmates wait out the usual round of appeals with grim hope. He has hours to go before his execution, but he's hopeful he'll be given will order clemency.
- Logan "Bones" Theriot, in his sixties and dying of cancer, has invested so much of his life at the Farm that he refuses his last chance at symbolic freedom by opting burial on the prison grounds. It's a decision his fellow inmates don't understand..

Whether these prisoners are incorrigible, innocent, or have paid their debt, few hold illusions they have any chance of leaving The Farm. Which brings us to the subject of a more deadly incarceration.

Holocaust films are produced in such volume that they represent their own genre with specific subgenres. Some are long and fascinating (like the six-hour **Fragments - Jerusalem**); others are long and taxing (like **Shoah**, with its lingering shots of railroad tracks); some cover Vichy collaboration (Marcel Ophuls' **The Sorrow and the Pity**, itself four hours long); another covers Jewish life in China during the Holocaust, and at least one relates the painful period after the Jewish liberation from concentration camps (last year's Oscar winner, the interesting but one-sided **The Long Way Home**). You'd almost wonder about the volume of these films, both in running-length and number, until you ponder the measure of the tragedy they relate. It's a story that demands to be told through the multiple voices of those who witnessed it, but a story has the highest currency when it's told in a fresh and compelling way; **The Last Days**, this year's Oscar winner, comes close to that goal.

In the latter days of World War II, when Hitler began to realize his chances of winning had all but vanished, he focused much of his energy and manpower in the elimination of the Jews - ironic, considering he might have extended the war by marshaling more of his energies to battle. Documentarian James Moll covers the latter days of the war by showing how Hungarian Jews in particular were herded into concentration camps in one last attempt to expedite The Final Solution. We see these events through the eyes of six survivors, each given an opportunity to re-visit the camps and tell of their ultimate survival.

A challenge with films like this is that the basic material is so familiar that a standard retelling tends to blunt its power. However, **The Last Days** does a distinguished job of demonstrating the scale of the Holocaust in visual terms, something few have tried to do. Through deft filmcraft, we see the camps then and now, and using unique angles (like shocking aerial shots) their awesome size. But it's through the personal histories that we learn the details that haunt the survivors to this day: the burning of thousands of bodies in mass graves (using the Jew's own body fat as fuel), emaciated men casually walking along like human skeletons, mountains of shoes taken from people who would soon die, and the account of a camp doctor who tried to save people by enrolling them in harmless studies (while other doctors sliced up Jews' bodies on the operating table). It's a learning experience for us, but the survivors seem none the more reconciled as a result of their visit.

Dancemaker is the anomaly among all the films here; its actually optimistic.

Paul Taylor is said to be our greatest modern choreographer, and **Dancemaker** starts off as a documentary about the creation of a new ballet, Piazzola Caldera. As the mine of interesting material on that subject runs out fairly quickly, the filmmakers opt to expand the subject matter relying on a cache of video performances and interviews of Taylor, his dancers, and the support organization that keeps the whole thing running.

Dance has an effete image, but it's a tough world. As many as 300 people will apply for a single opening in your average troupe, and those who make it suffer intense physical punishment (not to mention psychological pressure) for pay that's hardly worth the pain. In the early years of the company's existence, we're told that most of the talent would end up performing for free; one of their high points was when they'd worked enough to qualify for government benefits. Keeping a dance company alive in New York is a special challenge; the audiences are savvy, living and production costs high...and (at least during filming) the musicians union was demanding 65% of the profits - without playing a note.

Even when things go right, they seem to go wrong. In an invitational performance in India, their canned music drops out in the middle their performance of Bach's Musical Offering. The troupe continues dancing on stage for what seems like minutes before the tech crew finally re-connects the backup music - and both music and dancers are perfectly in synch, as if nothing had happened.

While **Dancemaker** didn't exactly connect with someone as uncouth about the subject as I am, it was surprising how the universals of the story take precedence and make it accessible. –Steve Spinali

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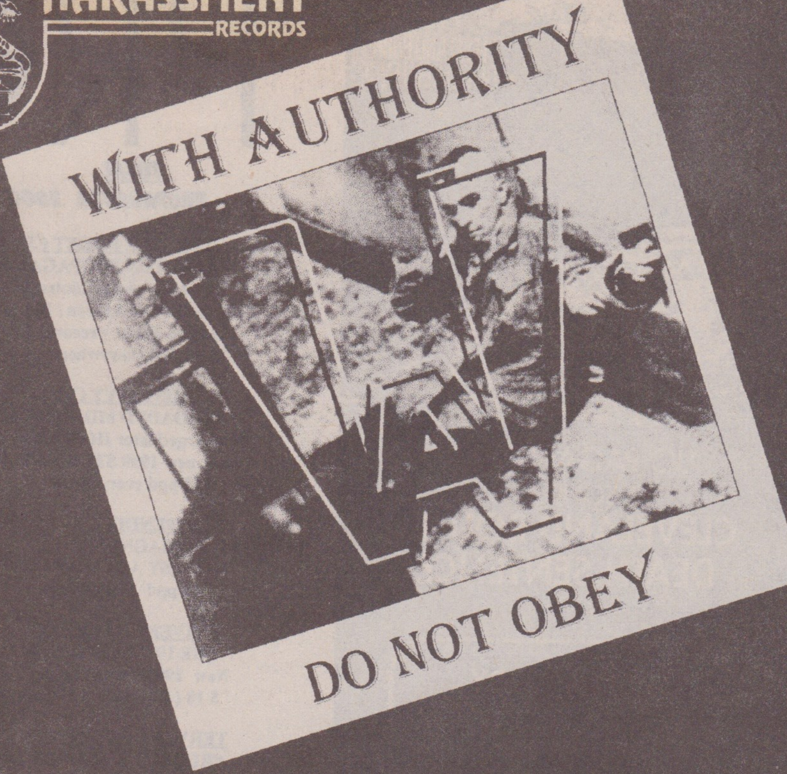

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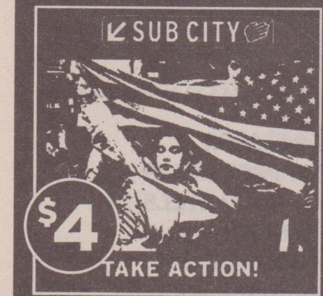

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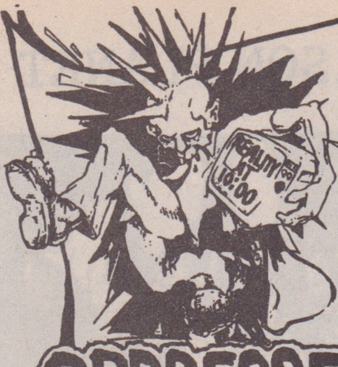

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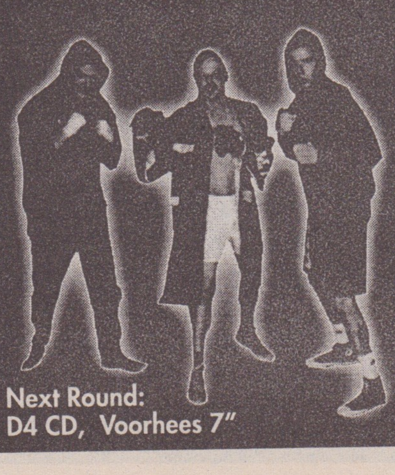

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PB) Paul Barger, (EC) Enrico Cadena, (RC) Rob Coons, (AC) Arwen Curry (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (BM) Bobby Manic, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (TS) Ty Smith, (SS) Steve Spinali, (ST) Sean Sullivan, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (JY) Jeff Yih, (RY) Rema Young.

ABSTAIN/UNHOLY GRAVE - split EP

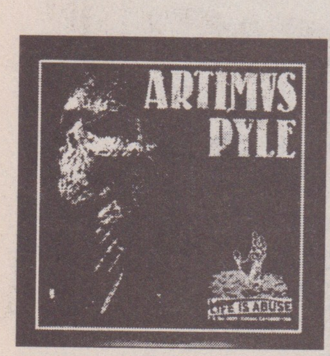
California's ABSTAIN drift in and out from HERESY-style crossover hardcore to "Utopia Banished"-era NAPALM DEATH. Their side didn't have me pulling my eyeballs out or nothing, but I've said it here before and I will again, Japan's UNHOLY GRAVE is incredible. Totally un(der)-produced boombox quality grindcore, but with enough punk rock venom and spite to keep it from dropping into the abyss known as "heavy metal" that most grindcore has fallen into. (PB)
($3 US/$6 World: Agitate 96 c/o Richard Ramos, 11479 Amboy Ave, San Fernando, CA 91340)

AGENDA - "Take Control" EP

Yet another unknown Finnish band takes me by surprise and blows me away! It's very straight forward and fast-paced with slower breakdowns here and there. The production also helps to put this one over the top, with a powerful as fuck guitar sound and pounding drums. Still another Finnish HC record to add to your birthday/X-Mas wish list! (TS)
(No Fashion, Caixa postal 03, CEP: 13450-970, Santa Barbara Doeste- SP, BRASIL)

APATHEMY/COUNTERFEIT - split EP

Both bands play a variation on turgid metallic crust. APATHEMY are a bit slower and have dual male/female vocals, if that makes a difference to you. I will never listen to this again. (AM)
($4 ppd: Sounds of Revolution, PO Box 20017, Lasalle, ON 075019 N9J 3E5, CANADA)



ARTIMUS PYLE - "Family Tradition" EP

Intensely dark, minimal, chaotic thrash. A five-song onslaught of pain and torment. Wait for the bass to grab you by the ankles and pull you over onto your arse, so that the guitar can come off the ropes straight to your neck. I think I can still feel the impression of the metal strings on my tender throat. This is San Francisco's latest offering on the altar of hardcore. You can only ignore it for so long. (AM)
(Life is Abuse, PO Box 20524, Oakland, CA 94620)

BANANA ERECTORS - "Pretzel Eatin' Rocker" LP

Happy-go-lucky Japanese girl sings over RAMONES-ish tunes. Yep, them poppy RAMONES songs a la "Rock-N-Roll High School". Sounds flawless, heavily produced, and almost psychotically happy. Sickly sweet version of "I Woke Up In Love This Morning" is almost too professional. I dig the members' bios on the back where we find valuable info like (what I) "really want now: car wash time" and "favorite place: bathroom". (HM)
(Sympathy)

BANTAM ROOSTER
LOW BUDGET LUST

BANTAM ROOSTER - "Low Budget Lust" EP

Oh no please, I don't need more enemies. This is an okay release I guess. Three punk rock songs from a heterosexual perspective. (EC)
(Hate, Circonvallazione Gianicolense 112, Roma 00152, ITALY)

thrones/behead the prophet n.l.s.l.

BEHEAD THE PROPHET N.L.S.L./THE THRONES - split EP

BEHEAD THE PROPHET have come a long way since their "Heavy Into Brett" days. They're more metal, for one thing. One of the only successful couplings of punk and metal I can think of. Josh is one of my all-time favorite punk singers ever. He sounds like a cat getting fucked! Um... in a good way. BTPNLSL RULE!!! The THRONES is just one guy, Joe Preston, from the MELVINS. Seeing him live, I remember being impressed with all the technical aspects of his set, but not really having the patience for those long, heavy songs. The song on here is great,though. Still long and heavy and complex—it's an epic, really—but it's better on record so's I can sit on my fat ass and focus. Buy this record, douche bags! (JN)
(Joshua Plague, 5726 16th Ave. NE, Seattle, WA 98105)

MUSIC REVIEWS

BLEEDING FACE - "Blood Still Drips" EP

Youth crew hate-filled grind. Boring shit. Take early CARCASS and every unoriginal crust/grind band ever, and then reduce it to the lowest common denominator, and you have Sydney, Australia's BLEEDING FACE. Oh yeah, I think I'm supposed to mention that it's a limited edition of only 300 copies. I guess there's something good about this record after all. (PB)

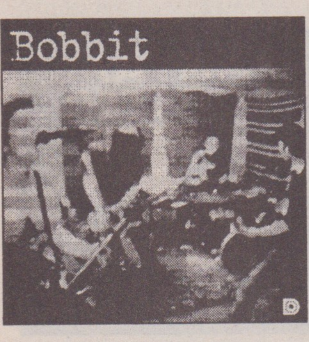
(Youth Enrage, 2 Megalong Cres., Campbelltown, N.S.W. 2560, AUSTRALIA)

THE BLUSTER
EP
DUSTY BOOTS

THE BLUSTER - "Dusty Boots" EP

This is cool. Kind of weird, but cool. All three songs on this release are upbeat, pogo punkin' tunes with shouted group choruses, which is normal enough, but the singer has this warbly voice that sounds slightly off-key at times. I'm sure some people might hate this, but I think it's great! (RM)

(Pogo 77, 1-101-1 RokukoudaI, Matsudo-Shi, Chiba-Ken, JAPAN)



BOBBIT - "A Quarter to Eternity" EP

A Swedish band sounding very American (they fooled me). Pop punk, heavily leaning toward rock. Very much like mid period MR. T EXPERIENCE ("Our Bodies, Our Selves"). Catchy as hell guitar with clean vocals makes for something not all that original but really pleasant to listen to. I really like this. (PA)

($5 ppd, Dull, Kornstigen 7A, 784 52 Borlange, Sweden)

THE BOBBYTEENS
DANNY
LISA
RUSS

THE BOBBYTEENS - "Rock 'n' Roll Show/Backseat Lover"

The A side sounds like a mess of KISS and ROLLING STONES, fronted by some sassy young women. The chorus even brilliantly appropriates a piece directly from "Brown Sugar". The B side is like early L7 meets the STOOGES. This is very basic, raw and rockin'. Pretty cool. (BG)

(Estrus, PO Box 2125, Bellingham, WA 98227)

BOUNDER - "All Out" CD

Midwestern introspective sensitive-guy pop punk. *Extremely* by the numbers down to the chord progressions, subject matter etc., etc. I'm sure they're trying real hard and are all outstanding citizens (they even thank their parents). They play well, the songs don't suck, but releases like these put me in a deep sleep despite all the sincerity, I'm just a lousy fuck I guess.... (JY)

(Negative Progression, PO Box 15507, Boston, MA 02215)

BOMBSHELL ROCKS
UNDERGROUND RADIO

BOMBSHELL ROCKS - "Underground Radio" EP

This is what RANCID wants to be. A rough, melodic, CLASH/SLF inspired punk band that plays full of urgency, with power and great singalongs. They call themselves street punk, and yeah, I guess it fits. Pretty raw and inspiring stuff. Six songs in all. (BG)

($7: 606 233, Abott St, Vancouver, BC, V6B 2K7, CANADA)

BOSS 302 - "Whatever Happened to Fun" CD

I don't know. It's been a tough month, what with the situation in the Balkans, high school shooting sprees, and the death of Dana "Kimberly Drummond" Plato. Whatever happened to fun, indeed—ask these guys if you're confused. A little like the SWINGIN' NECKBREAKERS, if you're familiar with their body of work. Confident, loose-limbed garage rhythm and blues, catchy hooks, and a sense of joyful abandon. The guy in charge of the vocal duties (one "Idle Rich") actually can carry a tune, which doesn't hurt any, either. The frathouse carpet will never be the same. (JH)

(Label!, c/o 11151 Rodeo Cir, Parker, CO 80138)

BRAINBOMBS - "Urge to Kill" CD

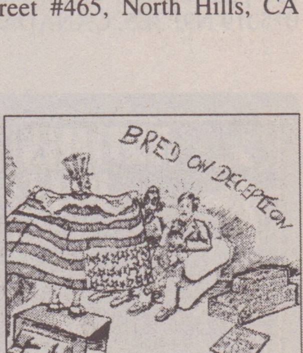
I know some people would shit their pants over this stuff, but I'm not well versed in this style so I really don't know what to compare it to. By its own definition it's "brutal thug rock," but it's really just droning twangy guitar crap that has songs about killing and raping women. Yeah, rock dude... you probably got some leather pants and a bottle of JD faking some Iggy crap live. Possibly the worst CD I have heard ever in my years of reviewing here at *MRR*. (MW)

(Load, PO Box 35, Providence, RI 02901)

BRED ON DECEPTION - "No Human Being is Illegal" CD

Low-fi, bass and drum grindcore assault. Mix BRUJERIA, GODSTOMPER and some intelligent lyrics and you got B.O.D. Some parts even have some MAN IS THE BASTARD style going. While the recording could be a little better, there are some fucking twisted bass-drum riffs on this that keep your head nodding. Check it out. (MW)

(Pentagrandma, 16161 Nordhoff Street #465, North Hills, CA 91343)



BRED ON DECEPTION/PURGATORIA - split EP

PURGATORIA rips through seven more traditional fast part/slow part power violence hits before turning the platter over to the more chaotic BRED ON DECEPTION. BOD is a little too progressive for my tastes. When a band reminds me of MDC and acid jazz I feel lost and confused. I look forward to experimentation in hardcore and it's subgenres, but there is this one kind of hippy breakdown I can't deal with. But of course that's just me. (TJ)

(Pentagrandma, 16161 Nordhoff St. #465, North Hills, CA 91343)

MUSIC REVIEWS

BUILDING
IN TIME WE'LL GROW

BUILDING - "In Time We'll Grow" EP

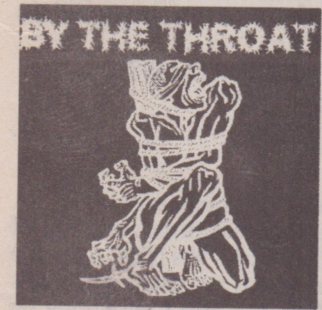
This is super solid straight-edge hardcore from Belgium. Circle pit fastcore with your typical lyrics about never giving in, and letting everyone know that they better watch their back if they betray the crew. I liked it, and if this is your thing you will too. (RC)

(Sobermind, PO Box 206, 8500 Kortrijk, BELGIUM)

BUZZBOMB - "Dogpile on the Metermaid" CD

This is ready for the modern rock station near you! Heavily produced, tightly played tunes somewhere between the OFFSPRING and that chunky stop/start metal. Sometimes they delve into acoustic tunes, and one tune sounds like JUDAS PRIEST. Oh boy. (HM)

(no address)



BY THE THROAT - "Bought and Sold" EP

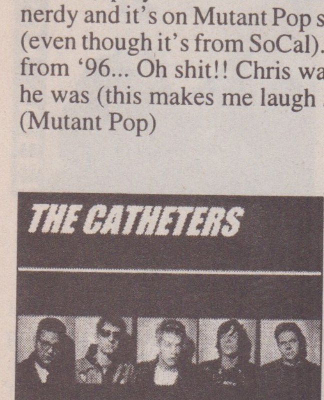
Ok, I could be cheap and start this review by saying ex-members of MONSTER X and DEVOID OF FAITH, but I'm not that shallow. Let's just say, imagine the guys from the Albany hardcore headquarters playing fierce Boston-style hardcore (with a bald and bearded singer). This record kicks some serious ass, and in about a month I bet you'll start seeing every hardcore kid on the planet kicking it in a brand new BY THE THROAT t-shirt. Now I'm waiting for a full length. Get this now, poser! (MW)

(Hater of God, PO Box 1371, Troy, NY 12181-1371)

CARTER PEACE MISSION - "Disco Stu Likes Disco Music" CD

I thought Chris Fields (JON COUGAR CONCENTRATION CAMP) played drums in this band.. not any more I guess. Very nerdy and it's on Mutant Pop so it gets the Bobby Manic thumbs up (even though it's from SoCal). This is a reissue of their debut (?) LP from '96... Oh shit!! Chris was in this band!! I can't picture it but he was (this makes me laugh *tee, hee!*)!!! (BM)

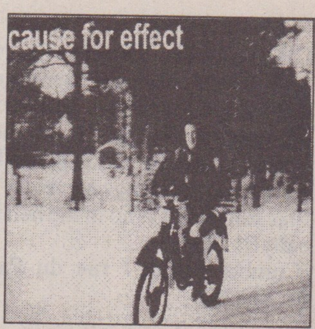
(Mutant Pop)



CATHETERS - "The Kids Know How to Rock" EP

Empty introduces the fresh-cut CATHETERS to the fold with all out righteous rock 'n' roll! DWARVES-ish vocals and HUMPERS tempos, this band swings the meat the right way! This ain't no watered-down bed-wetter punk rock, this is the stuff to clean the pipes. If limp-dick punk's got ya down lately, pick up this stiff little member and flush your blues away! (RY)

(Empty, PO Box 12034, Seattle, WA 98102)



CAUSE FOR EFFECT/ ONANIZER - split EP

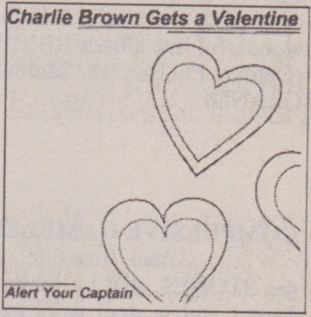
Man, a while ago CAUSE FOR EFFECT got ripped in this 'zine, but I fucking think they're great. It's like the craziest tech-grind, mixed with rock and... shit, just weird-ass shit. Really fucking original stuff. Try and follow their time changes and their scales, it's crazy as fuck. CFE have been jamming for a long time now, and I think this is by far their best release, so fast core fans, grind freaks, hell, even prog rock fans would dig it. ONANIZER are total brutal underground grind-hardcore. Cool anti-sexist lyrics which address an issue that seems to be so prevalent in the noise/grind scene. (MW)

($6 ppd: Machismo, PO Box 3023, South Brisbane, BC, 4101 Qld, AUSTRALIA)

CEPHLATRIPE/DECREPIT - split EP

What the hell is going on? It's been a long time since I was assigned a record this evil. A nice warm me up for the Slap A Ham anniversary shows. CEPHLATRIPE has sound along the lines of EXCRUCIATING TERROR, which reminds me of a similar band I once watched and who's drummer was playing so fast at one point that his thumb dislocated. DECREPIT is a little slower, but just as evil, with more a metal side. Good packaging and sleeve art, includes a mini poster. (JV)

(Extortion, PO BOX 80131, Seattle, WA 98108-0131)



CHARLIE BROWN GETS A VALENTINE - "Alert Your Captain" 45

Due to the fact that a certain editor of this rag won't share her cereal, I'm in no mood to listen to edgeless, upbeat emotionally, punky stuff. Tough luck, CHARLIE BROWN GETS A VALENTINE. In this world timing is everything. Oh yeah, I hate the CURE's "Just Like Heaven" and your cover is even worse. (JF)

(Spoiled, PO Box 199, Kulpsville, PA 19443)

CHARLIE HARPER - "The Best of Charlie Harper and the Urban Dogs" CD

Let's see, this 18-song CD compiles everything Mr. Harper has done apart from the UK SUBS. I would definitely say steer clear of this if you haven't heard any of the UK SUBS early recordings and aren't already a fan. Actually, I wouldn't recommended this to anybody but the most rabid Charlie Harper stalker types, because nearly all of the songs are fairly slow, not at all catchy, and out-and-out boring. Interesting as a piece of history, and that's about it I suppose. (RM)

(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

MUSIC REVIEWS

CHARGE 69 - "Region Sacrifee" CD

This street punk four-piece out of France has been around for a couple of years now and for the most part they've been rockin' pretty hard. On this release they offer up four quick tunes, all of which are catchy and have the big sing-along choruses we all love. Actually these songs are really top-notch, but there are only four. A four song CD? Who in the hell buys such things? Give me the vinyl baby!!! (RM)

(Combat Rock, 7 rue du Paquis, 57950, Montigny les Metz, FRANCE)

CHIMPT - "Two Stepping' Across America" CD

Oh shit! This is basically poorly done grindcore. Neither the fast or slow stuff did much for me. Outside of the overall crapiness of this release, I guess it was the supremely weak guitar playing that did me in. And the way the singer sang at times, or the way he said "oh yeah".......man it sucked. (RC)

(Thats The Ticket, PO Box 721, Frazer, PA 19355)

THE CIRCLES - "Private World" LP

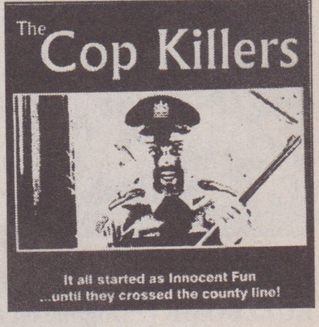
......English pop mod band...... live...... sounds good..... pretty looking fellows...... fuck, I can't review this..... I'm a suckers fer this kinda sound........ powerful and motherfucking catchy!!!!!!!!...... these boys got melody!!!!!!!!!!!!..... a little SMALL FACESish...... but whut mod band ain't a little bit of SMALL FACES??????????????????..... not your band, cuz your band sucks, you dirty cock suckers........ in the long run, I am a happy boy..... a wonderful live album!!!!!!!!!!! (SW)

(Detour, PO Box 18, Midhurst, West Sussex GU29 9YU, ENGLAND)

COMPULSIVE GAMBLERS - "Bluff City" LP

.........man, first side...... first song....... these dudes are into the STONES, that be forsure...... early '70s STONES...... Mick Jagger with a steel wool pad stuck in his throat...... fuzzed-out instuuuments....... next song, still molotic....... yes...... not so Jagger this time...... still, not bad...... I'm trying to hate this piece of shit, but it's played so fucking wellll..... now it's like '60s..... not STONES now....... still, in the groove....... as-a-matta-a-fact, it's-a-rockin'-my-bones...... especially me main bone..... you know the one.... the one in my pants....... that tube-steak smothered in underware...... side two now; soft song...... BIG STAR..... yes, MR. CHILTON..... or is it CHILLLLLTON?....... well, it's sweet...... played good, produced good.... hell, I'm sucker fer a slow dance and BIG STAR is are fab.... holy shit.... here comes the guitar solo..... oh-my-god, it's MR. CHILLLLLTON alright...... jeeezussss, the whole second side are ballads!!!!!!!!!!!!!!!!!!!! YESSSSSSS!!!!!!!!!! They've done it!!!!!! They have my vote!!!!!!! I give this record an A+!!!!!!! All the way down the motherfucking line!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Wait a FUCKING MINUTE HERE!!!!! These guys look like the OBLIVIANS!!!!!!!!!! i think i's been fooled....... I know Jack's face 'cause I'm in love with Jacks face...... (SW)

(Sympathy)


The Cop Killers
It all started as Innocent Fun
...until they crossed the county line!

COP KILLERS - "It All Started as Innocent Fun..." EP

Boring, lethargic, badly recorded, but trying to be oh so punk rock. I don't know, bands like COP KILLERS just seem to be a dime a dozen. It may well wind up in your collection because of the name, but you'll probably only play it once. (JF)

(Stiff Pole, PO Box 20721, St Petersburg, FL 33742)

CORPORATE MUSIC BASTARDS - "We Just Do it for the Money" EP

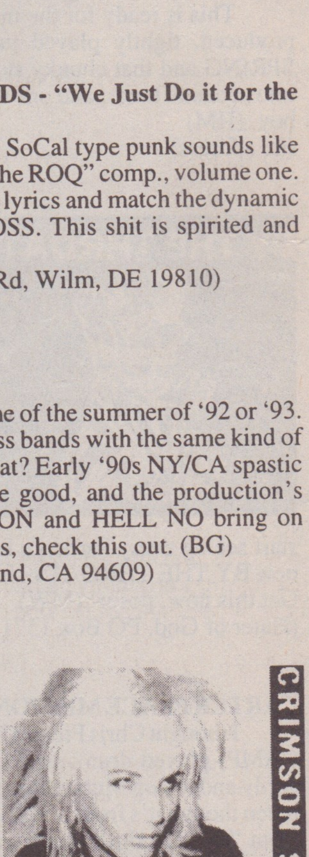
This sarcastic midtempo early SoCal type punk sounds like it could've been on the "Rodney on the ROQ" comp., volume one. The expressive vocals dramatize the lyrics and match the dynamic music. Better than early RED KROSS. This shit is spirited and funny. A low-budget gem. (HM)

($3 ppd: Bastard, 104 Birch Knoll Rd, Wilm, DE 19810)

THE COST - CD

This East Bay band reminds me of the summer of '92 or '93. Of being on tour and seeing countless bands with the same kind of energy and sound. What sound is that? Early '90s NY/CA spastic emo. The songs and lyrics here are good, and the production's great. If bands like MANUMISSION and HELL NO bring on nostalgic twinges, then by all means, check this out. (BG)

(Bad Monkey, 473 North St, Oakland, CA 94609)



CRIMSON SWEET - "Size of My Thighs" EP

What the fuck is this? Sorta weird and fucked-up rock like early CHROME CRANKS. Absolutely fucked spastic vocals. Is that a dude or a chick? Pretty fascinating. (LH)

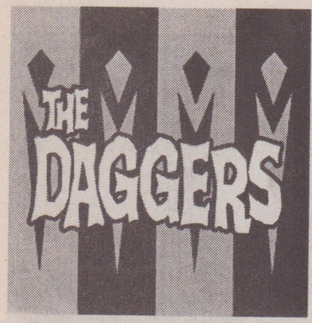
($3: PO Box 20506, Tompkins Square Station, New York, NY 10009)

CRUCIAL SECTION - "Speed Core Thrash" EP

I love this band! These guys are reliving an era of music that seems to be lost to most folks. They are bringing back the European "bandana core" style, similar to HERESY, RIPCORD and LARM. It looks like this Japanese band lives and breathes it with their endless supply of flannels, bandannas and old school t-shirts. Looking for some killer thrash to bring you back to days long gone? Then look no further. (RC)

(Dan-Doh, K Club Honmachi, 2-1-21 Palms Bld BF, Kochi City, 780-0870 JAPAN)

MUSIC REVIEWS



THE DAGGERS - "She Told Me She Said/Nowhere to Go"

Ex-members of AFI, BLANKS '77, The FORBIDDEN DIMENSION, HUEVOS RANCHEROS, and ART BERGMAN'S BAND (four members, you figure it out). Their first vinyl output since they banded in 1988. Straight forward '77 punk rock, great production, pretty catchy stuff. A little polished and tame for me, but might make for a good live show, which, come to think of it, is by far the way I enjoyed BLANKS '77 and especially AFI the most. (RY)
(Sloth, #1a - 1304 4th St SW, Calgary, AB, T2R OX8, CANADA)

DEADBODIESEVERYWHERE - LP

I have, sort of by chance, seen this band live several times, and I liked them. They were usually opening for other bands that I wanted to check out, but after some point a band will begin to grow on you. This is the first piece of vinyl I've heard by them, and at its best, this DEADBODIESEVERYWHERE record reminds me a bit of LOGICAL NONSENSE, and at its most mediocre they are every other macho, reactionary, hardcore band from the suburbs. This is decent more often than not. Peep it. (JV)
(Satan's Pimp, PO Box 13141, Reno, NV)

DEAD BOYS - "3rd Generation Nation" CD

Everyone into punk should own the first two DEAD BOYS LP's. Fuckin' classics. Here we have the pre-mix version of the "We Have Come For Your Children" LP. Like the last pre-mix of the first LP, this doesn't measure up to the official release. But the first LP is on CD readily available and this classic LP isn't. I don't know why that big bad major label didn't release both LP's on one disc like they originally planned to. So this gets the thumbs up. One for being the better of the first two DEAD BOYS LP's, and two for being available on the non-collector's front. (RL)
(Bad Boy, Chancton House, Glouchester Rd, Burgess, RH15 8QD, UK)

DE LA HOYA - "Has No Credibility" CD

Not crazy about the name, but musically this is a lot better than the name would suggest. A little PROPAGANDHI, a little SIREN and a tiny bit of pop. I wish there was more pop influence, maybe trading some of the PROPAGANDHI stuff for it. I dunno, this has a lot more promise than all the heavy metal shit I got to review this month. (PB)
(Crap, PO Box 305, Eastchester, NY 10709)

dementia
thirteen

DEMENTIA 13 - "Rock & Roll Martyrs" EP

Totally great garage punk that could have been plucked right out of the '60s or '70s. There are moments that actually remind me of the MONKS or something. All they need is a banjo! (LH)
(Heartless, 242 Glen Ave., Port Chester, NY 10573)

DEXTER - "Watcha Doin" EP

A sticker on the sleeve claims this is "CRAMPS-y R 'n' R From Amsterdam" I'd like to replace that sticker with one that says "Put this down, walk the fuck away, and don't look back". Some hermaphrodite making panting noises over some retro guitar jizz does not CRAMPS-y R 'n' R make, get over it. This is too icky and smarmy to be real. I wouldn't mind if it were instrumental so much, I guess, but I'd like to slay the singer. Begone, useless bullshit!! (RY)
(Oostelijike Handelskade 31c, 1019 BL, Amsterdam, NETHERLANDS)

DIESEL BOY - "Sofa King Cool" CD

I never get sick of these guys. These FAT Records (or close enough) boys have put out another strong pop punk release. No let up in catchy material either, done in tight musical fashion. A good pop punk version of the DEAD MILKMAN classic "Punk Rock Girl" too. One of those bands they makes me think "No this is their best LP" with each full length released. Just check it out. (RL)
(Honest Don's, PO Box 192027, San Francisco, CA 94119)

GOTTA GO
THE DIRTY BURDS

THE DIRTY BURDS - "Gotta Go" EP

........uuuggggggggg!!!!!!!!!! not only are these chicks total dogs, their music sucks too!!!!!!! '60s slop, really (and I do mean really) badly recorded stuff.......... and what have we here, on the back of the sleeve, no faces, just shots of each girls' ass..... god, I must say, these rumps look better than the faces on the cover...... indeed..... too bad...... as Kim Fowley would say; "We know you don't have any talent, but let's not over do it!!" (SW)
(Rapid Pulse, PO Box 5075, Milford, Ct 06460)

CONQUER
The Need to Amputate

DIVIDE & CONQUER - "The Need to Amputate" EP

Seven or eight years ago, they could have been one of those bands that you swore was from the East Bay. You know, like 23 MORE MINUTES. The first side has a rough pop punk feel, while the second moves into hardcore, at a few moments making me think of the Q FACTOR. Includes heavy political slant on the lyrics and a listing of political contact groups. (PA)
(Maloka, BP 536, 21014 Dijon, FRANCE)

DR FRANK - "Show Business is My Life" LP

This is kind of funny. Dr. Frank of the MR T EXPERIENCE going solo along with a line-up of guest stars including, Aaron Cometbus, Joe King, Kevin Army, the HI FIVES and many more. Some acoustic, some with a full band, some sounding very much like MTX and some odd rock tunes. Almost worth it just for "She Turned Out to be Crazy". (PA)
(Lookout, PO Box 11374, Berkeley, CA 94712-2374)

MUSIC REVIEWS

DRONES - "Sorted" CD

Understand that I think the DRONES were one of the best (and most underrated) of the early English punk bands, and know that their singles and LP still get plenty of airplay at my home. Now, I'm not as mad for their current stuff—even though it's the same four guys and they're probably even playing through the same blown amps. A certain something isn't quite the same, whether it's the fault of digital technology or the passage of time. "Sorted" contains a remix of their earlier tune "Johnny Go Home", a cover of Don McLean's folkie epic "American Pie", and, I shit you not, Marvin Gaye's "I Heard it Through the Grapevine", run through the punk rock meat-grinder. The originals are in the Punk Dude Plagued With Angst mode that they made their own back in '77, big guitars, mean lyrics. I actually dig the Hammond organ that features on a couple tracks, maybe 'cause it fills out the slower tunes... the CD doesn't have the ferocity of the "Further Temptations" LP, but the ace songs are still there, lurking quietly in the background. (JH)

(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

EHRGEIZ - CD

Almost nothing in English, so there's a minimal amount of info I can pass on. It's your typical burly Japanese hardcore—plenty of speed, plenty of impact. It's a weird thing, because my expectations of Japanese bands are so high, that this just seems to meet them. Never mind that most Japanese HC runs circles around other stuff. Took me a bit to figure out the name—duh! (TM)

(Straight Up, Kowa bldg 2F, Minami-2, Nishi-1 Chuou-Ku, Sapporo, 060 JAPAN)

ELECTRIC FRANKENSTEIN - "Me-No-Like-You!" CD

Live EF recorded live in Cleveland, when, I don't know. Includes all the hits that you know and love. Rocks, you know these guys you adore them, go out and buy. (JY)

(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

ESTRELLA 20/20 - "Brown Queenie Yeh Yeh" EP

This is a supergroup type project and includes an OBLIVIAN or two, Tim Kerr, and a band from Japan called ANTONIO 3, which I vaguely remember catching live at the Purple Onion. It was hysterical, the singer looked like Divine out of drag. (EC)

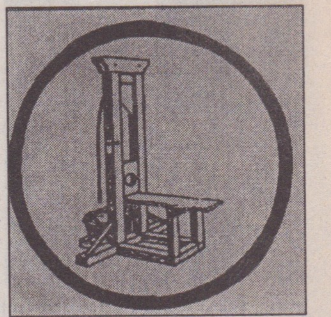
(Estrus)

FANSHEN "Song Check Care"- EP

A hardcore cut n paste project. All of the elements are here, and then some: speed, shrieks, Zapatista sympathy. Edges of the me-and-my-boys Crew feel (but not in a bad way). Musical screwing around, with samples, blasts of obnoxious noise, slowed to a near-spoken pace singing, and then straight up spoken word. Can't stand the spoken word. The rest of it, though, dignifies the fast, aventurous new-school tradition of inconsistent, bursting-at-the-seams HC. It's fun too and I say yes. (AC)

(Slaughterhouse, 4 Delmar Ave, Morris Plains, NJ 07950)

FATAL FLYIN' GUILLOTEENS - "Danger West" EP



There's a whole slew of fucked-up art-damaged bands out here on the Left Coast doing the "garage" thing, some of whom I actually really dig (LE SHOK, ROBOT ASSASSINS, the DIN) and these guys have pulled it off twice on as many EPs with a much more, strictly speaking, "true-garage sound. Treble-strum. Frick-ut, mahn. I fear that sophisticated hands may "channel" this energy into a more palatable strain of acceptable roots-dominated tedium. Let's hope not, shall we? (RW)

(Peek-A-Boo, PO Box 49542, Austin, TX 78765)

FIFTEEN - "Lucky" 2XLP

Wow, so FIFTEEN is back. It has to have been like five or more years since I'd last heard them. Well, there is quite a bit of material and lyrics here to fill you in on just what Jeff Ott's been thinking about, and doing, in great elaborate detail. If you are one of the people who thought he was a preachy, self righteous/self serving sort, then you probably won't find much different here. I've always admired his thoughtfulness and honesty, if not his exact thoughts and actions. At least he has always seemed to confront important issues,in his own way. More than most can say (almost especially in the punk scene). Anyhow, musically this is a relief, in that it isn't the rote FIFTEEN formula poppy punk with a little rock thrown in, and gruff off-key vocals. The songs are more developed and mid-paced, and his singing is a lot deeper and more confident (save for the overbaked acoustic track). Well, to wind this up, I was surprised at just how fresh and inspired this sounds. They sure blow away most all other pop punk bands half their age, in terms of depth, sincerity, and a sense of adventure. Give FIFTEEN another chance. (BG)

(Sub City, PO Box 7495, Van Nuys, CA 91409)

FLAMING SIDEBURNS - "Jaguar Girls/She Was Good"

I don't take anything at face value these days, so when the liner notes proclaim that these tracks were recorded in 1967 and '68, I have to doubt their veracity. Especially when the singer guy blurts out the word "fuck", plain as day—okay, I've been had. "Jaguar Girls" is nothing more and nothing less than a simple, '60s-styled, buzzy raver with tough vocals from a singer who was probably humping the mike stand in the studio. "She Was Good" is the slower, moving ballad recorded through a shroud of reverb and echo. Your broken heart may never mend properly, but it'll make it that much more fun to complain. (JH)

(Estrus, PO Box 2125, Bellingham, WA 98227)

FOUNDATION - "Fear Of Life" EP

Simply put this is crustcore from New Jersey. For some reason I thought the music would be a lot faster, but it seemed to fall mostly into more of a mid-tempo pace. Nonetheless the heavy distortion and throat-wrenching multiple vocals made for a somewhat interesting mix. This is nothing mindblowing, but not bad by any means. (RC)

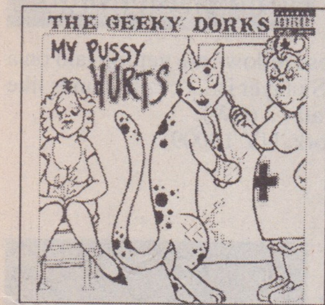
($3ppd: Deadalive, PO Box 97. Caldwell, NJ 07006)

MUSIC REVIEWS

FUORI CONTROLLO - "Aggro on the Streets" LP

Hey skinhead! Helen of Oi has a good LP available for you this month. These non-political Italian skins play good fast-paced oi music with more prominent guitar playing than many oi records. The lyrics deal with oppression and unemployment in a society that is lacking in values. The singing is in Italian with an English translation included on the lyric sheet. Give this young Italian skinhead band a listen - you will approve. (BR)

(Helen of Oi!, 35 Becton Ln, Barton on Sea, New Milton, Hampshire BH257AB, UK)



THE GEEKY DORKS - "My Pussy Hurts" EP

Totally fucked art-damaged punk. Kinda no wave. Kinda silly. Actually like a super-noisy, early VOMIT LAUNCH. Insane girl vocals that make me think of "Nagasaki Nightmare" meets the girl from Ernie Pook's Komeek. Oh my God, there's even a theramin. (LH)

(Slutfish, 327 Bedford Ave #A2, Brooklyn, NY 11211)

A GLOBAL THREAT - "What the Fuck Will Change" CD

Lots of mohawks, bullet belts, and studs as well as GBH and EXPLOITED T-shirts. As for the bands sound, on this eight-song release its a bit like those above-mentioned bands early efforts mixed with early GRIMPLE. Not something I would rush out and buy, but I'm sure there's a lot of people out there who would eat this up. (RM)

(ADD, 270 Central St., Hingham, MA 02043)

GLUECIFER - "Head to Head Boredom" CD

Too bad for GLUECIFER I heard TIGHT BROS. FROM WAY BACK WHEN sooner this month, because as much as I dig these guys the "King Stoner Metal Record" crown goes to the BROS. Even on its own I'm not pullin' a lot of meaty content outta this record. It's absolutely adequate Saturday night drinking background rock, with a couple stand out tracks. I'm not disappointed, and not blown away. (RY)

(Devil Doll, PO Box 30727, Long Beach, CA 90853)

GOD HATES COMPUTERS - "Don't Give Up the Ship" LP

Upbeat, energetic rock and roll with the guitars fat in the mix and a nice line in ringing power chords. A strange comparison just hit me, but I think it might work—imagine Mac from SUPERCHUNK singing for RANCID or SCREECHING WEASEL. I know, but bear with me. This is pretty much a thrill ride, starting with the first song and not stopping for breath. Pretty rockin'. (AM)

(Red Alert Works, PO Box 11752, Portland, OR 97211

GOMORRHA - "As Good as Dead" LP

If you thought these Germans kicked ass before prepare to be blown away. Blistering grindcore full of metal licks and metalcore breakdowns, definitely more complex than their other stuff... superior by far. Fucking great recording—heavy, yet not overproduced. A must. (TJ)

(Anomie, Ulrich Glotzbach, Feldsieper Strasse 13, 44809 Bochum, GERMANY)

GOOD RIDDANCE - "Operation Phoenix" CD

Okay, right off the bat, I should admit that I never have considered myself a fan. And this record didn't turn me around a whole lot, but this band has put out a lot of records, been around for years and maintained political consciousness and I have no reason to dislike them. Lord knows I've seen them play enough times. But some of these songs completely ROCK! I was sort of surprised. This is actually a good record. Politically aware hardcore, sometimes even sounding *dangerously* like FINAL CONFLICT. In fact, I'll go as far as to say that this record could even possibly win over some of the stodgiest and most narrow-minded of the political hardcore spectrum. Thrown in a BATTALION OF SAINTS and BLACK FLAG (hidden track) cover just for kicks and I'm sold. (PB)

(Fat, PO Box 193690, San Francisco, CA 94119-3690)

GUTTERSNIPE - "Never Surrender Never Give In" EP

No, it's not that drunk Santa Barbara punk band with an ugly singer and drummer circa '92, but it's that 4 SKINS-influenced oi outfit straight outta Sweden. There's six songs on this EP, which is cool, and all of them are good. Dig the dual vocals on "Pride and Dignity", and this is almost worth buying for that song alone. When all's said and done, a very solid record. (NF)

(DSS, PO Box 739, 4021 Linz, AUSTRIA)

HAIL MARY/ RED SCARE - split 5"

Feel the tuned down bass madness of HAIL MARY! Only one song on the record, but you'll play it again and again (if your turntable will let you) to hear the musical refrain of the hectic guitars suddenly get plugged up by just a wee bit of tricky bass line. The BORN AGAINST comparison is pretty tired if I'm being polled. RED SCARE, on their one song, go around the mountain instead of straight through it. Similarly distorted, but at a slower pace, and the guitar sound is much more distinct and side by side with the bass. Aspects of early IN/HUMANITY and HEROIN. Glad my home turntable will play this as well. (TH)

(Hand Held Heart, 24445 Lisa Kelton Place, Newhall, CA 91321)

HANGNAIL
Gdzie jest Bóg?

HANGNAIL/JUDGMENT DISORDERLY - spilt EP

The more I listen to this catchy distortion the more I like it. HANGNAIL transfers gruff and tough with this noisy recording. When blast beats kick... ouch... they smoke. The Japanese thrashy punk band, JUDGMENT DISORDERLY, has Cookie Monster vocals that are a bit much, but their hook compliments HANGNAIL's sound, making this an enjoyable listen. (TJ)

(Hibachi, 497 Owego St., Painesville, OH 44077)

MUSIC REVIEWS

HEALTH HAZARD/SUFFER - "Discography" CD

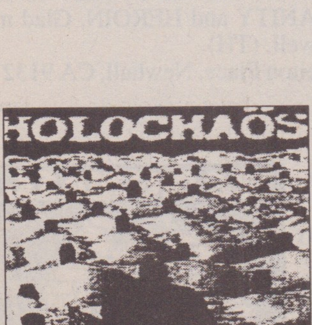
Whoa! Looks like Ken is bringing these two fine bands to the digital world. This appears to be a complete discography of two of the finest crust punk bands of the '90s. Both bands destroy with a searing mix of speed, distortion and power. This combined with the fierce politics leads to a brutal combination. In case you are not familiar with these bands, HEALTH HAZARD basically transformed into SUFFER after they broke up. I was always a little partial to HEALTH HAZARD, but all this shit rips. Do yourself a favor and buy this release! (RC)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

HELLACOPTERS - "The Devil Stole the Beat From the Lord" EP

Time for your monthly HELLACOPTERS report. Keeping up with the downpour of records has left me a drowned rat. I fear I'll be a Grebo-Grandma before I hear the last of these bastards. Still, hard rock gets you laid. I believe they've mellowed with age some, not to say there's anything lacking or different in the choad-rock sound, still great. But, by now you'd sure as hell better know if this is your pint of ale, and be able to order up without a menu. (RY)
(White Jazz, Box 2140, 103 14 Stockholm, SWEDEN)

HELLACOPTERS/POWDER MONKEYS - split 45

.......DICTATORS tribute single...... HELLACOPTERS doing "Master Race Rock"...... POWDER MONKEYS doing "Two Tub Man"........ these types of things are so fucking boring...... JESUS!!!!!!..... this has been the decade of the "tribute" and as far as I'm concerned DURAN DURAN is the only band that can get away with it...... FUCK YOUR MOTHERFUCKING HEROES IN THE ASS RIGHT NOW!!!!!!!.... at least that IS what you're doing by ripping apart their material....... (SW)
(Safty Pin, PO Box 51241 - 28080 Madrid, SPAIN)



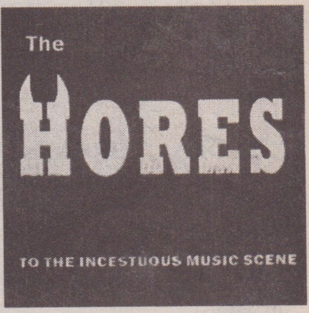
HOLOCHAÖS - "Curse War" EP

Look! Yet another reason to go to Spain. HOLOCHAÖS is bad ass, combining a sound that combines the best aspects of, say, DOOM and CRUCIFIX. Good in their own right, believe me, and definitely worth the energy it takes to send away for this record! Tired of being laughed at because you're wearing brand new Fat band t-shirts? Here's the solution. (JV)
(PO BOX 03, CEP:13450-970, Santa B.D'Oeste-SP, BRAZIL)

HOMEWRECKERS

HOMEWRECKKERS - "I Want More/Built to Last" 45

.........son-of-bitch, these boys are into BASS!!!!!!!..... big beefy boomy bouncy BASS!!!!!!!!...... so much BASS that the vocals and the two guitars are buried under it....... but that must be their sound....... well, the flip is mixed a bit more even....... and yes boys, this is rock and roll..... not bad, but not as god-like as that COMPULSIVE GAMBLERS LP, but I'm pretty sure these fellows are getting laid on a regular basis........ at least the BASS player is..... cuz it sounds like he's got the heaviest tool of them all..... (SW)
(007, 534 E. 14th St. #15, New York, NY 10009)


The
HORES
TO THE INCESTUOUS MUSIC SCENE

THE HORES - "To the Incestuous Music Scene" EP

I'm very confused as to what is going on on this record. Apparently, the HORES are two people: one playing drums, one playing guitar, possibly both inaudibly mumbling some type of lyrics. I guess I would assume they have something to say with a record title like this. Unfortunately, I can't understand the lyrics and the music just drones on at a dulling pace. (CK)
(All Hurt, 1800 E. Fort Lowell #126-125, Tucson, AZ 85719)

HUMPY/THE OBLIO JOES - split EP

HUMPY is a mix between GRIMPLE and SCHLONG. Fast and thrashy sometimes, but with goofy breaks and weird rhythm changes other times. I hate it. It's funny that they called their band "humpy", cuz I couldn't conceive of any record being worse to hump to. It's like watching pigeons hump—all funny and awkward, they get a couple of pumps in, but then they always fall off or something before they ever get going. The OBLIO JOES are even worse. "Telemarketing" is a really slow moody ballad. Their second song is kinda like white boy jazz. I hate this motherfucking record. It's college kid pabulum and I'd rather stuff baby shit in my eardrums than ever have it assault my tender little ears again. Tom could not have picked a more inappropriate person to review this trash. He must be mad at me or something. (JN)
(c/o Smetanka Hellgate, PO Box 9081, Missoula, MT 59802)

TAB HUNTER - "Let's Lick it Up" EP

Four song EP, badly recorded, good catchy droney-garage ditties. Guitar dominates, so the "prickly" lyrics are drowned in the filth. Eh. Despite my seeming sandal-dangling lassitude, this is the best record on this label since the HENRY FIAT'S OPEN SORE single. Which was great. Buy this if you can, rock fan. (RW)
(Ken Rock, Skaggetorp Centrum 12, 586 44, Lingoping, SWEDEN)

MUSIC REVIEWS

IDIOT VOX - "Gasoline" EP

Woah! This is the true Das Kinder Von Killed By Tod! It ain't garage, or stock-'77 rote ranting, it's sum firewater tribal chant from Japan that calls up reference points that don't sum it up. Guitars and vocals spewing out random chunks of punk rock energy. Kinda slow, bad recording, great lyrics: "It's crawling like ants in every nook and corner of my body!" Yeah, OK! Fans of, uh... should check it out. Don't get me wrong, it's rock'n roll fer shure. Ah fuck it, no one in the USA *will ever see a copy.* (RW)

(Pogo 77, 1-101-1 Rokkodai, Matsudo, Chiba, JAPAN)

THE IMPOSSIBLES - "Who Invited These Guys Anyway?" CD

Produced by Joel Reader!?! What the fuck!?! Joel's a nice guy and all but he didn't do too hot of a job. This sounds like he just hit record and said "Go". The band themselves aren't too bad though. Pop punk on the geeky side (think Mutant Pop and the LILLINGTONS). Their vocalist sounds familiar but I can't put my finger on it. Nothing new but a whole lot of fun. (BM)

(X, 2484 Hamner Ave, Norco, CA 91760)

THE IMPORTS - "Bitchen K-Car" CD

These dudes boldly tell you to go to hell if you can find a better *record* anywhere else. Quite a threat from a band that puts out a CD instead of a record. Musically the IMPORTS deliver sensitive guy pop punk with SCREECHING WEASEL leads and melodies without sounding that much like SW. Pretty good until their sustained vocals turn me off. (HM)

(Bad Stain, PO Box 35254, Phoenix, AZ 85069)

INCISIVE/NECROPHILIACS - split EP

I don't know why this record took so long to be sent in, but this was released a while ago. INCISIVE have enough hardcore elements mixed with blast beats to keep my attention a lot longer than your straight forward grind band nowadays. NECROPHILIACS play four songs of the crazy-grind that they have become legendary for. I'd recommend this to grind-fastcore freaks only (in other words, not for the weak). (MW)

(Perverted Taste c/o Falk Schafer, Gottschaldstraße 25, 08523 Plauen, GERMANY)

IN REACH
seize the day.

IN REACH - "Seize the Day" EP

If Sean or Tobia were reviewing this they would probably say something like "fingers in the air hardcore, fucking go!" So we'll just pretend that they did, but I'll add that this isn't straight up east coast youth crew rehash, there's big production with some crafty guitar work. I'll also mention that the anti-sexist and anti-homophobic songs were well received. Put this on the same tape as the LIFES HALT EP. (TH)

(Unity Power, 20 Vernon Street, Holyoke, MA 01040)

INCARCERATED/BRED ON DECEPTION - split EP

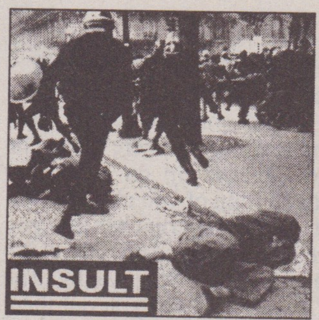
INCARCERATED is okay, but if I have to listen to this style, I'll put on the DEADBODIESEVERYWHERE record that I reviewed earlier in this issue. Actually, INCARCERATED make DEADBODIESEVERYWHERE sound that much more urgent in retrospect. A "Goodfellas" Joe Pesci sample? Kind of tired. BRED ON DECEPTION sound very similar to INCARCERATED, but just a bit more kick ass, and they use words like draconian! Cool. (JV)

(Pentagrandma, 16161 Nordhoff St. #465, North Hills, CA 91343)

INDECISION - "To Live and Die in New York City" CD

INDECISION has always come off to me as an above-average modern day hardcore band. They have the pounding double-bass, the "ride-the-E-mixed-with-harmonics" thing going... everything that other bands have utilized before. Yet I think its not only in their exceptional composition of the average riff, but also their intelligence and dedication that sets them apart from the rest. I think this release is probably the strongest they've done, so check it out if you haven't done so before. (MW)

(Exit, PO Box 263, New York, NY 10012)



INSULT - "Scumbag Duke Sessions" EP

Gotta figure with ten songs on a EP and an INFEST cover—you've got the real deal. Huge production really puts this over the top—the guitars sound like they're on either side of my head. The lyrics take on situations within the scene—macho dancing, overly metallic "hardcore" etc., etc. Samples keep the train running—this is some powerhouse shit. (TM)

(Discontent, c/o Jeffrey Kroesen, Veldkampstraat 1, 7913 AL Hollandscheveld, NETHERLANDS)

INTENSITY - "Bought and Sold" 10"

This 10" is the same as the CD that came out on Sweden's Bad Taste records a couple years back. As that CD was one kick-ass piece of Dave Smalley-era DAG NASTY-inspired melodic hardcore, this 10" is no different. Well worth getting, so buy it. Metal free, too. (JF)

(Genet, PO Box 447-9000, Gent 1, BELGIUM)

INTENSIVE CARE - "The Oi Collection" CD

Yup, another Captain Oi CD compiling an old UK oi band. This has songs off of various releases from '83 to'88. In addition to that, there's eight tracks that were originally intended to appear on an album that never saw the light of day, until this here disc. I've always liked this band and if you're a fan of old English oi, pick this up. (NF)

(Captain Oi, PO Box 501 High Wycombe, Bucks HP10 8QA, UK)

MUSIC REVIEWS

ISoLATION
Soul of Soya

ISOLATION - "Soul of Soya" EP

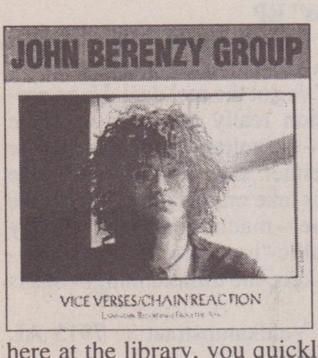
Ahh... another Japanese hardcore record. Three song single here, with some manic hardcore—equal parts speed and pounding with enough variety in pace and structure to remain unpredictable. They manage to scream almost all the time, which just adds to the "onslaught" impression. Impressive there's just one guitarist, as it sounds a lot bigger than you'd expect from a four piece. Another keeper! (TM)

(Radical East, 3-3-20-203 Higashi-Nakajima, Higashi-Yodogawa-ku, Osaka, 533-0033, JAPAN)

JFA - "Only Live Once" CD

This was what I hoped it wouldn't be. Two original members (Brian/vocals and Don Redondo/guitar) and a couple new people. Bottom line is, this is missing the youthful exuberance that made the "old" band (circa early to mid '80s) so great. I'm listening to to "Valley of the Yakes" now, and it destroys the new LP. The new LP sounded like an average bar band—nothing that would indicate their blessed roots. Oh well. (TM)

(Hurricane, 1573 N Milwaukee #422, Chicago IL 60622)



JOHN BERENZY GROUP - "Vice Verses/Chain Reaction"

Kinda weird choice for a seven inch reissue, but here it be. The A-side showed up on Killed By Death #3, sum of you may remember it as the riff-cruncher that you picked the needle up on. I think it's mighty fine, if a little wanky. The flip....well, if any of you out there ever get a chance to listen to any original Killed By Death singles here at the library, you quickly discover that sum of those bands were forgotten 'cause one song was all they had in 'em. (RW)

(007, 534 E 14th St #15, New York, NY 10009)

THE JOHNNY BOYS - "My Life, Your Life" CD

My god!!!! This is absolutely amazing!!! Only five songs but every one a gem, I tell you. A gem!!! Street punk and hardcore with heavy metallic guitars a la MURPHY'S LAW, but much, much better than that.... and its in Japanese!! While listening, I bobbed my head forward, as if to say, "Yes! YESSS!! Keep on rocking!!" and then for variation, side to side, as if I were saying, "No! Don't stop Rocking!" (JB)

(Cargo Germany, no address)

THE JONESES OF HOLLYWOOD - "Anita Fix" EP

They are so close to sounding like CINDERELLA or HANOI ROCKS it is scary. No, I am sorry, '80s glam rock is not cool. Glitter rock, that's another thing. (EC)

(Cabeza De Tornado, 203 1/2 Acacia, Huntington Beach, CA 92648)

THE KAISERS - "Twist With the Kaisers" CD

A live record from these swinging Scotch beat rockers. I really like that the vocals sound like ELVIS PRESLEY at times and the HI-FIVES at others, but between songs the band members have pretty thick accents. The songs are great. They make me dance around the *MRR* offices pissing off the hardcore kids and that alone is worth it. (CK)

(Spin Out, 705 Farrell Road, Nashville, TN 37220)

KANSANDEMOKRATIA - "Smells Like TV" 10"

Well, I didn't think anything could top the TOTUUS EP this month, but I think this may've inched its way above that. Yet another in the long tradition of great Finnish bands, these guys shred with flawlessly played and perfectly executed HC thrash.. They play blazing fast but with a lot of melody and catchiness as well. A good reference point might be RAPED TEENAGERS, without all the quirkiness. After reading through their 21 songs, I'm convinced these guys believe steadfastly in the anarcho-punk ethic and that's just an added bonus to go along with the amazing music, don't miss this one if your passions is Scandinavian HC (like me!!) (TS)

(Maastopipo, Juhannuskatu 6 A 2, 95430 Tornio, FINLAND)

KAOS GENERAL/SITUACION HOSTIL - split CD

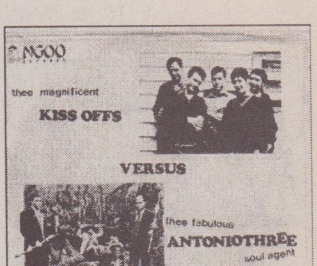
This is a re-release of material originally recorded in 1988. Hardcore reminiscent of BLACK FLAG's more metal-tinged material. The best side of this split definitely belongs to KAOS GENERAL. SITUACION HOSTIL is just a bit more generic and forgettable. It's in Spanish, and sounds like it was recorded in a crawl space, and that's the coolest part. (JV)

(Rock Core, PO Box 18-0798 Lima-18 PERU)

THE KICKERS - "Dead End Kids" EP

Keeping it simple, they forgot to send us a cover, but this record rocks! A little faster than their "Another Soldier" EP, this stays in that chorus ridden thrash kinda like early ARTICLES OF FAITH. Simply smashing. (HM)

(Pogo 77, 1-101-1 Rokukoudai Matsudoshi, Chibacken, 270, JAPAN)



KISS OFFS/ANTONIO THREE - split EP

Silly, sloppy garage rock that could have been put out by Secret Center. The KISS OFFS' "Gambling Song" really hits it on the head. Substitute roulette for craps and that song's about me, baby. ANTONIO THREE sound Japanese and they do a pretty good take-off of "You Really Got Me". Not earth-shattering by any means, but worth a few bucks for fans of this style. (DP)

(NGOO, 8-6 Minami - Cho, Yokkaichi, Mie, 510-0008, JAPAN)

MUSIC REVIEWS

KLOPECS - "She's Retarded" EP

Decent RAMONES-inspired pop punk. Really that's all I have to say, as there are many bands that do this formula so much better. In fact, while the KLOPECS have nothing to be ashamed of, both the Sonic Iguana studio and Mutant Pop have produced way better. Oh yeah, Tim's one sheet back covers are as funny as ever. (JF)

(Mutant Pop, 5010 NW Shasta Ave, Corvallis, OR 97330)

KNOWITAL - "Detach" CD

The CD starts with an impressive song, bringing to mind the VAGRANTS with a thick guitar sound and throaty vocals, yet still fitting into the realm of pop punk. The rest of the songs follow in much the same vein but nothing really measures up until you get to the last song. They could have easily taken three of these songs and put out a great 7". (PA)

(Paco Garden, 569 E Colfax, Box 123, Denver, CO 80203)

KURO - "History" CD

Hmm, this is interesting. Is this a "legitimate" release of their stuff? Hard to say, but this is different release than the bootleg KURO/COMES CD that has been floating around for a while. This has the flexi tracks, the 8", a comp track, the EP and a few extras as well. This is the classic raw Japanese punk that you know and love and that keeps sliding closer and closer to legendary status. Let the scrambling begin. (RC)

($10 ppd: Genoshoya, PO Box 631 Como WA 6952 AUSTRALIA)

LAST SUMMER - "Remember Those Days" CD

What a cool sound. Take the energy of the great AMERICAN STEEL, and throw in some really cool horn parts. These Texas guys would probably make a great ska punk band a la SLAPSTICK, but they never dip into ska, just cool melodic punk with horns and some neat intro's. A great new band. (RL)

(Drive-Thru, PO Box 55234, Sherman Oaks, CA 91413)

LEFT OUT - "25 Cent Serenade" CD

Melodic, mopey, wuss pop punk a tad on the social commentary side. Decent but not for me. (BM)

($5: Plan-It-X, 5810 W. Willis Rd, Georgetown, IN 47122-9117)

L.E.S. STITCHES - "Staja 98 L.E.S." LP

This is old school-sounding, polished streetpunk. Some of their songs like "Parasite" and "Frustration" are fast and exciting. But other songs like "Rustic City" are slow and anthemic, and are a big turn-off. If you're not the CLASH, you'll most likely come off corny attempting those types of songs—so don't do it. This record is good, just not really up my alley. However, fans of RANCID should take note cuz they'd probably go apeshit over this. (JN)

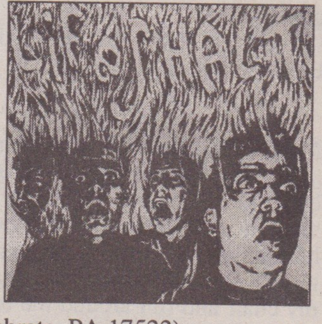
(PO Box 1272, New York, NY 10010)

LICKITY SPLIT - CD

It's interesting to see a new generation of DC punk looking back to the first for inspiration. This CD, despite its glossy production and overt hints of rock, could easily fit unobtrusively on a mixed tape of the first couple generations of DC punk. Somehow, they do it fairly originally, too. Brian Baker plays on a little over half the songs, and definitely lends hints of his style to the whole. Overall, it's a pretty adrenalized affair. The vocals remind me of a mix of AVAIL and FUEL. There's some pretty clever use of organ on a few songs, that helps add some color, too. The only annoying thing here is a very weak ska song. Still, this is definitely a keeper. (BG)

(Torque)

LIFES HALT - "We Sold Our Soul for Hardcore" EP



It's a posi-thrash flipped up hat skateboarding kind of month around *MRR* this month, and LIFESHALT is leading the way. I saw these guys recently and wasn't too impressed, but this record is awesome. Plenty of hooks, killer back ups and songs about staying true. If you like your hardcore hardcore, then get this. (ST)

(Young Blood, 217 W Main St, Ephrata, PA 17522)

LIGHTNING BEAT-MAN - "Tonight" EP

Lightning Beat-Man
Tonight
My Babys Child
you don't now who I am
you'll never love me
my name is sad

LIGHTNING BEAT-MAN is amazing. He sings with the soulfulness of Greg Oblivian, plays blues guitar and endorses exercise as a method of masturbation. His music ranges from trashy garage songs to slow love ballads. Each played with a very unique style on distorted, one-track recordings, but the brilliance still shines through. He looks a bit too skinny to be a wrestler, but it's not what you got, it what you do with it. (CK)

(Ken Rock, Skaggetorp Centrum 12, 587 44 Linkoping, SWEDEN)

THE LINE - "Self Titled, Again" CD

Hmmm... BAD RELIGION minus inelegant lyrics, plus wimpy guitar sound. Go snowboard punk!!! (PA)

(Stone, PO Box 3663, Newport Beach, CA 92659)

LOUDMOUTHS - "Get Lit" LP

This is a JD punk rock band fronted by hard-drinking babes who have the guys following them around like lap dogs and the girly-girls running away so they won't get their heads flushed down the toilet. Songs about drinking, reform school, and about just being plain-ole bad make me forget all those resolutions and head on down to the liquor store. Yeah! (DP)

(702, PO Box 204, Reno, NV 89504)

MUSIC REVIEWS

THE LOUTS "Raleigh's Finest" EP

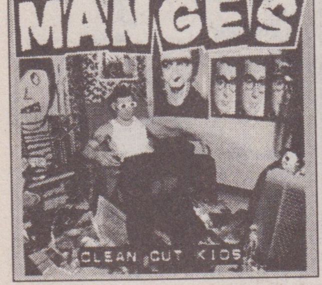
These guys are "too busy drinking, fighting and getting arrested to put anybody down"!? OK, whatever. Um, straight outta Raleigh NC. The LOUTS sound kinda like BOMB SQUADRON or TIMEBOMB '77, but not quite as good as either of those bands. Not bad at all, but like a number of other bands in this genre, there's just something missing. (NF)
($4: Murder and Mayhem, 1500 Miriam St, Garner, NC 27529)

MAILORDER BRIDES - "Where's Bucky?" CDEP

This Connecticut band is not to be confused with the California MAILORDER BRIDES, and ironically they sound pretty similar to the BANANAS, an inbred cousin of the California MAILORDER BRIDES. Real toe tappin' tunes full of melody and gusto. (HM)
($5 ppd: 3.C.R.C. c/o Yann Verdalle,2 les Hauts de Beychac, 33750 Beychac et Caillau, FRANCE)

MAINSTRIKE - "No Passing Phase" LP

Finger-pointing, bone-crushing, hand-Xing youth crew hardcore out of Holland. This is alright—it falls into "they're great at what they do" territory. The vocals, breakdowns, fast parts, guitar harmonies, and chugga-chugga mosh parts are all note-perfect, but there's nothing about this LP that gets me excited enough to get off my chair and run around the room. And that, I'm afraid, is what straight edge hardcore needs in 1999. (AM)
($14 ppd: Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)



MANGES - "Clean Cut Kids" EP

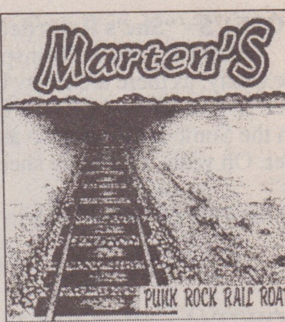
Italian pop punk better than a lot of the American shit I've had to endure lately. I predict this will be on my turn table constantly in the immediate future. (BM)
(Hang Over, M.Di Cefalonia 47, 20097 S. Donato, M.S.E., (Mi) ITALY)

MAN WITHOUT PLAN - "Shop Talk" CD

Pretty much classic upbeat pop punk. Tons of octaves, muting, speed changes and bouncy little leads with an excessive amount of pick slides, reminding me of label mates PLOW (UNITED). A couple of hardcore parts are thrown in just to keep things interesting. Nice artwork and layout make this a decent CD. (PA)
(Creep, Suite 220, 252 E Market St, West Chester, PA 19381)

ME FIRST & THE GIMME GIMMES - "In Your Barcalounger" EP

Why are these guys on Alternative Tentacles? Don't know and I don't care... You know the deal, Spike and Fat Mike covering '70s pop hits with various members of Fat bands to back them up. If you're into it you'll love this, if not this won't change your mind. (BM)
(Alternative Tentacles)



MARTEN'S - "Punk Rock Rail Road" EP

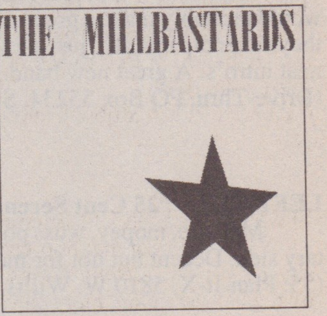
Yeah! These Japanese street punks come blasting through the speakers with a violent fury! The songs have a dynamic guitar driven foundation with first rate vocals and traditional choruses. The music has brute force yet maintains a melodic street punk/oi theme throughout. The MARTEN'S use their heads as well as their instruments - the lyrics speak of unity amongst the punks and thinking for one's self. An excellent release! (BR)
(Pogo 77, 1-101-1 Rokukoudai, Matsudo-Shi, Chiba-Ken, JAPAN)

MENTAL DISEASE - "Sometimes Like Flowers" LP

This is heavy metal, wait no, no... this is definitely grindcore... Aw hell, I can't differentiate anymore. This is slick. This is fast. But, this does have a female "singer" which seperates this from the billions of other bands that sound just like this, whose records are making up the majority of my "sell to the record store for liquor money" pile. (PB)
(5-23-3 Tsukasa-Machi Kariya-City, Aichi, 448-0834, JAPAN)

THE MESSYHAIRS/SICK OF BEING HUMAN - split EP

The MESSYHAIRS do covers of DEAD SILENCE and (of all the things) the ADOLESCENTS. Very strange. SICK OF BEING HUMAN are sort of like Dez-era FLAG with Doc Dart singing. There's only 250 of these, so good luck trying to find one. (LH)
(Paco Garden, 569 E. Colfax, Box 123 Denver, CO 80203)



MILLBASTARDS - "Dead Black Stare/Peepin' Tom"

I don't know what the band are aiming for, with the singer that sounds like Pete Murphy from BAUHAUS, the jaggedy funk rhythms, buzzy guitars, and overall New-Wave-on-quaaludes ambience. A poverty production that offers no fancy graphics, posed band photos, or easily-grasped musical idioms. At least it's different, even if it raises more questions than it answers. (JH)
(R.J., 124 Withers, Brooklyn, NY 11211)

THE MISSING 23RD - "The Powers That Be" CD

Stick with me here, do not be frightened by the cover art and do not turn this off because of the first song. Forgive and forget (you will want to get an earful of the rest of this!). Strongly influenced by early Dischord, esp. MINOR THREAT. They take that sound we love and drop in a bit of CA flair, shall I say, IGNITE-ish. Of course going along with the two aforementioned bands, the 23rd is posi-core all about unity and being aware! (TJ)
(Mankind, PO Box 461, Bellflower, CA 90707)

MUSIC REVIEWS

MOHINDER - "Transient Sequences" EP

What a surprise! Eight amazing live songs from two different shows, one in late '93 the other early '94. The later show has great sound quality while the other is a little rough but both really capture the energy. One of the best emo hardcore bands, now kept alive on record. A must for anyone who even remotely enjoys this style of music. (PA)

(Unleaded, PO Box 3419, Santa Cruz, CA 95063)

MOLOTOV COCKTAIL - "United Colors of Poverty and Shame" CD

Fourteen songs of pretty generic mid-eighties type thrash/hardcore. A bit of the moshy, moshy action. A bit of NOFX. Uhhh... shit, I can't really think of anything to say. The picture on the back is cool. Actually, they should have pulled the best four songs from this recording session and put out a seven-inch. Hey, wait a minute. The singer sounds like he has a thick Spanish accent, just like my dad. "Raimundo! Geeet up and go to Mass!". Ha, ha, ha. I guess it's more like NOFX when the Mexican guy sings than just plain old NOFX. Ahhhhh!!!...a ska break. Sucks. (RM)

(CBGB, LTD, 315 Bowery, NY, NY 10003)

THE MORONICS - "Girls Love the Moronics" EP

Man. A recent garage rock record that I actually like. That's a surprise, considering how used and abused that genre has been over the last five years. This teenage four piece out of Sweden lays down the law by serving up four bad ass, low-fi numbers with hooks aplenty. Fans of TEENGENERATE, LOLI & THE CHONES and RIP-OFFS take note. (RM)

(Kenrock, Skaggetorp Centrum 12, 586 44 Linkpoing, SWEDEN)

THE MOUNT MCKINLEYS - "Stacked Up (and Get It!)" CD

Straight-forward garage rock. It's fun, but nothing too exciting. A band I'd like to see at the Purple Onion on a night when Tom's on. (CK)

(Get Hip, PO Box 666, Canonsburg, PA 15317)

MT ST HELENS - "Vancouver This Is It" EP

This has got that pop-emo feel that everyone thinks is so hot shit right now. Catchy hooks, the same esoteric chorus repeated over and over again, more catchy hooks, I bet these guys really like CHRISTIE FRONT DRIVE. This is pretty good, if you're into that side of emo that has forgotten that this style of music started with punk rock, not art classes. (ST)

(MOC, 4932 Linscott Ave, Downers Grove, IL 60515)

MUSTANG - CD

Take a little traditional Japanese hardcore, throw in some MOTORHEAD, and you got MUSTANG. Tons of shouted choruses, guitar solos... shit, you know the drill. Great stuff, I'm glad this style hasn't been overshadowed by the newer elements. (MW)

(Straight Up, Kowa bld 2F, Minami-2Nishi-1, Chuou-KU, Sapporo, JAPAN)

995 - "Nuevenovenfaicinco" CD

Hey, this band rocks in the same way GARDEN VARIETY and old JAWBREAKER did. I appreciate that they don't sing in English. I'd much rather hear music in someone's own language than in broken, awkward English. This release has a very Fall (the season, not the band) feel to it. It's reflective without being indulgent, and is urgent without sounding forced. This is maybe my favorite CD for this issue. (BG)

(Rumble, APDO 47162, 28080 Madrid, SPAIN)

NITWITZ - "Dark Side of the Spoon" CD

If they lived in the Bay Area, they'd be playing the C&W Saloon to crowds of tattooed bike messengers, but *no*, they're from Holland or another one of the low countries. They're fast, they're tough, they have access to a nice multi-track studio that can accommodate all the guitars and vocal effects. "I am your window washer man" iss one of the lines that I caught in passing, wedged between the big metal guitar-crunch and scary leads. It actually all sounds pretty cool to me this afternoon—at least they don't take themselves too seriously and they have no fear of sounding like the BONELESS ONES or whatever. I actually do enjoy this. (JH)

(Get Hip, PO Box 666, Canonsburg, PA 15317)

NO CHOICE IN THIS MATTER - "Togetherness" CD

The intro had me laughing— hadn't heard that done to a cassette in a while! Pretty great. This has the immediate impression of a "Youth Crew" release—collegiate fonts, fingers in the air, etc. Gotta keep an open mind on that angle, as it's a lot more than just another mosh-o-rama. While they incorporate many of the classic elements of recent straightedge stylings, there's enough twists, contortions and guitar flourishes for this to rise far above the heap. Lyrics in Japanese and English, with the choruses in bold, for easy accompaniment. Great stuff. (TM)

(Straight Up, Kowa bldg 2F, Minami-2, Nishi-1 Chuou-Ku, Sapporo, 060 JAPAN)

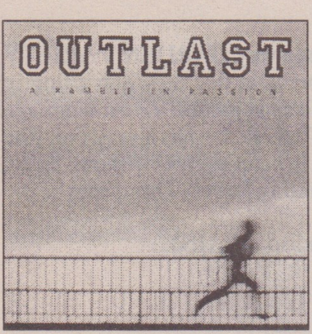
1 Mio
Sachschaden
MEIN SchWÄRZESter TAG

1 MIO SACHSCHADEN - "Mein Scwärzester Tag" 2xEP

I'm now convinced that there is a conspiracy going on here at *MRR* to give me every double seven-inch record that comes out, just because I hate that format so much. Not only is this a double seven inch, but it's on vinyl that's as thick as my finger. Whatever. I don't care for the music that's on the record any more than I do for the format. Mid-tempo hardcore with some guy who's obviously screaming in the background. Growl, growl, growl. If you mixed the vocals a little higher, you wouldn't have to scream. Or, if you didn't scream, you wouldn't have mix the vocals so low. Only 300 made, so if this is your cup of tea, you better rush out and snap it up. (KK)

(c/o T. Lindenbaum, Voxtruper Str. 12, 49082 Osnabrück, GERMANY)

MUSIC REVIEWS



OUTLAST - "A Ramble in Passion" EP

Another (sadly smaller) dosage of youth crew hardcore from our loved Swedish bros OUTLAST! You know the score, they're so damn catchy you have to close the curtains when you put this record on because you'll be doing toe touches as you stagedive off your bed. And OUTLAST reminds every boy and girl to not give into the trappings of adulthood and to not keep up the hardcore faith... Forever! (TJ)

(Bridge, Box 1903, SE-581 18, Linkoping, SWEDEN)

OVERTHROW - "React" CD

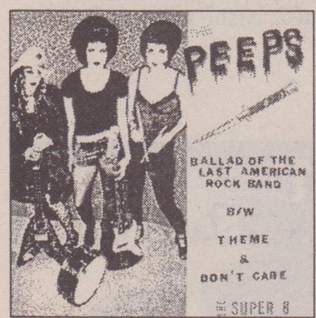
Those god-loving jocks can take street style hardcore and be damn catchy. I wanted to rip on this, but hell, I like the first CIV 7". I don't care, I do. There are some simple chugga breakdowns and a whole lot of sing alongs. Don't get me wrong, this is not my favorite kind of hardcore, nor my favorite record, but it has its place. (TJ)

(Triple Crown, 331 West 57 St.#472, New York, NY 10019)

THE PARTISANS - "I Never Needed You" LP

Well, this band had a couple of good songs. All in all though, they, like many English bands after say, 1980, were pretty overrated. Sing along choruses, cool accents—they had the right elements, but their song writing just wasn't that good for the most part. This release contains six studio cuts and seven live tracks, only one of which, "I Never Needed You", deserves a listen. I say pass. (RM)

(Get Back!)



THE PEEPS - "Ballad of the Last American Rock Band" EP

On this three song EP, the PEEPS show a talent for snot-nosed teenage girl punk with lots of personality and attitude; in their "Theme," there's even a smidgen of pretty snappy melody. But let there be no mistake, this record was born deep in the garage, with primitive production (the trebles distorted almost as brazenly as with the original PLAGUE LP) and songs that border on sleaze. A nice start; maybe about average. (SS)

(Super 8, PO Box 12125, Berkeley, CA 14712)

PLUNGERS - "Let's Get Twisted" LP

Their debut 45 didn't make me do much, but this LP sure does. This is really cool, fast, catchy New York punk rock that doesn't sound like the other femme-rock bands outta this benighted town (LUNACHICKS, PRISTEENS, bleeeech). It still has enough garage oomph to deny slick-cusations, and "Lost City Lover" is just great, golly. (RW)

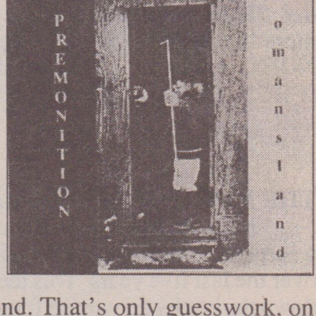
(Intensive Scare, PO Box 640338, San Jose, CA 95164-0338)

POPPER KLOPPER
NADEL VERPFLICHTET

POPPER KLOPPER - "Nadel Verpflichtat" 2xEP

German street punk mixed with NOFX style punk (really just in the guitar leads). Lots of group chanting, half in English and half in German. Very aggressive but not all that moving. (PA)

(Hohnie, Blumlage 105, 29221 Celle, GERMANY)



PREMONITIO - "nomansland" EP

PREMONITION was around in the South from '92 to '95. This was recorded through nine potato sacks and one quilt of Q-Tips, after the drummer socked the guitarist on the head with a ball-peen hammer and then muffled his complaints with chloroform, while an observer pounded on the lid of a plastic trash can and then delayed the whole recording by half a second. That's only guesswork, on the basis of this recording quality. The vocals sound pretty great, though, in that DOWNCAST way— these guys have that trance-like emo-pioneer sound. Politics-are-personal lyrics complete the picture, which reveals a sincere message complicated by unintentionally goofy word choices, like "you're never safe so look before you step in dog shit/because I went around for a year before I realized it was on my face". Well, at least I know what they mean by that, even if I might put it differently... Great sample at the end of the EP which returns a sense of humor to the open-wound effect. (AC)

(Three Day Hero, 618 S. Waccamaw Ave, Colombia, SC 29205)

PRESSURE POINT - "Cross to Bear" CD

Mixed feelings about this one. First off, it was produced by this rock star, and they are very, very confused about politics and especially labor history (do some reading about the political affiliations of our union forefathers who led the San Francisco general strike in the thirties, you might be more than a little surprised!!). But other than those reservations, this album really kicks some ass. The influences are worn on their shoulders like a badge of honor... SWINGIN' UTTERS, DROPKICK MURPHY'S, WORKING STIFFS, etc. Although, not coming close to the greatness of those bands, this still has enough to survive on its own merits. Blows away 90% of the bands out there calling themselves "street punk". The Rock-o-Meter approaches the red on this one! (JB)

(GMM, PO Box 15234, Atlanta, GA 30333)

MUSIC REVIEWS

PRIMITIV BUNKO

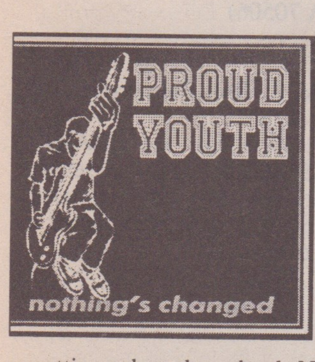
PRIMITIV BUNKO - "Vai et sä Huomaa et Uskonto on Syypää Miljooniin Uhreihin?" EP

Killer Scandinavian thrash. Yes, yes, they are from France, but they sound like some brutal old Finnish thrash. The rough recording only enhances the overall fuzz of the guitars and the brightness of the cymbals. Good shit. (MW)
(Panx, BP 5058, 31033 Toulouse Cedex 5, FRANCE)

THE PRODUCTS
[...just having a laugh E.P]

THE PRODUCTS - "Just Having a Laugh" EP

Apparently this came out as a CDEP few months back. Well, thank the lord it's on vinyl, because this is awesome! This Swedish four piece serves up six catchy tunes with tons of power, group sing a longs, and some of the best vocal arrangements since the MISFITS. In other words, a flawless street punk record. (RM)
(DSS, #606-233 Abott St., Vancouver, BC, V6B 2K7, CANADA)



PROUD YOUTH - "Nothing's Changed" EP

Collegiate fonts, X-ed up hands, you know what this is about. The first song on this is totally awesome, and the lyrics are surprising political for a "generic" hardcore band. These songs aren't just about your friend stabbing you in the back, they talk about resisting military service, rape and the failures of democracy. Which makes all the more upsetting when they thank Nike, Champion, Adidas and *Sports Illustrated*. I know this is the trend with all these bands, but it it the most idiotic thing I have seen in a long time. Go slave labor!!! (ST)
(Keep It Alive, Helenanlage 3 - 66299 Friedrichsthal, GERMANY)

PUGET SOUND - "Hansel and Regretel" EP

I can't believe it, a band that manages to mix reggae and punk without sounding like complete shit. Actually, a couple of other punk bands throughout history have managed to pull this off: CULTURE SHOCK, the CLASH, OPERATION IVY, STIFF LITTLE FINGERS, the BAD BRAINS and that's about it. As for this band, they sound like a punker version of CULTURE SHOCK or a more reggae-influenced STIFF LITTLE FINGERS. The cover art is horrid, but the three songs here are so cool I'm willing to overlook that. (RM)
(Rise Above, 3 Hillcrest Walk, Lucan, Co. Dublin, IRELAND)

P.U.S. - "Death from the Skies" CD

Wow, a completely retro "peace punk" record. Not a crusty record. Not a grindcore record. But something right out of '87 in Bristol or Bradford. Very, very CIVILIZED SOCIETY? with the male/female vocals. I dunno, it's strangely enjoyable. But I could just be feeling nostalgic, having just seen "SLC Punk" the other night. (LH)
($15: c/o Nik and Nessa, Marston House, Main Rd., Elm Wisbech, Cambs PE14 OAB, UK)

QUICK TO BLAME - "Through It All..." CD

Geez, these twelve songs are fuckin' mosherrific. Think Venice, Hermosa Beach, SUICIDAL TENDENCIES, BEOWULF, early JUGHEADS REVENGE, circle pits, lots of chugga chugga guitar picking, metal leads, Ricky Rachman and Headbangers Ball. Damn, about ten years ago every band in California from San Luis Obispo on South sounded like this. A lot of people hate this kind of stuff. Me, I like it. (RM)
(Three Forms, PO Box 1106 Allyn, WA 98524)

RABBY FEEBER - "Welcome Magnet..." EP

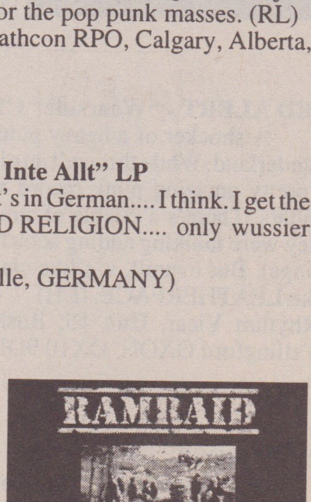
Fast 'n' trashy. I bet they read *Gearhead*. (BM)
(Resurrected, 125 S Ashland Ave, Lexington, KY 40502)

RACER TEN - "The World Of Tomorrow" CD

These guys sound really cool. They have that LAG WAGON and LIMP thing going on with cool guitar parts, and a lot of tempo changes. From Canada, I guess you could call these guys a more pop PROPAGHANDI. I was totally into this. Nothing too new, just done really well. Recommended for the pop punk masses. (RL)
(Triple Threat, PO Box 74007, Strathcon RPO, Calgary, Alberta, T3H 3B6, CANADA)

RADIOAKIVA RÄVER - "Tro, Inte Allt" LP

...okay... this isn't English... it's in German.... I think. I get the feeling this is political. Very BAD RELIGION.... only wussier vocals...and in German. (BM)
(Hohnie, Blumlage 105, 29221 Celle, GERMANY)



RAMRAID/ZERO ZERO SEAT - split EP

I think that Australia's RAMRAID sums up their ripping fast political punk best by thanking "the government, the pigs, big business and all the other oppressors for giving us a direction and reason to be angry." ZERO ZERO SEAT give you some Japanese style old school punk with rolling drums and thick bass lines. Not a bad effort at all. (RC)
(Chaotic Thoughts, 14 Rosedale Road, Gordon, N.S.W. 2072 AUSTRALIA)

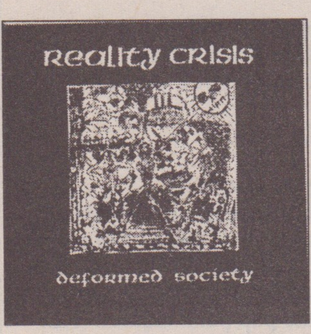
MUSIC REVIEWS

RASTA KNAST - "Legål Kriminål" LP

Quality, faster paced, traditional style melodic German punk rock, featuring at least one former PISSED SPITZEL. In-your-face, straightforward punk rock, played at a single pace (fast), with a full background sound that acts like an assault on the senses when it's all done. Just in case you wondering, yes, that is a good thing. While this is indeed melodic, you will in no way confuse it with wimpy commercial pop punk. One quick question—why the fuck would someone put an 11-track LP on 45 rpm? On some ugly aqua-colored vinyl? (KK)
(Höhnie, Blumlage 105, 29221 Celle, GERMANY)

RAZZLES - "Suck My First Impression" CD

Slick power pop punk from this New York combo. I've been into everything this band has done, and this is decent. Still have an early GOO GOO DOLLS thing going on with a little YUMS YUMS. This is good, but it is almost too generic, because nothing here makes me go "great pop tune" which should happen on this type of release. Maybe this will grow on me. (RL)
(Get Hip, Columbus & Preble Aves, Pittsburgh, PA 15233)



REALITY CRISIS - "Deformed Society" EP

Ultra-crusty Japanese hardcore. The vocals sound exactly like old DOOM... they are so fucking great! While you've heard every riff before, REALITY CRISIS do it well, so fans of ENT, DOOM, etc. will surely love this. (MW)
(MCR, 157 Kamiagu Maizuru Kyoto, 624-0913, JAPAN)

RED ALERT - "Wearside" CD

A shocker of a heavy punk record from the hardest men in Sunderland. While this isn't an oi record like their '80s material, it's a pretty amazing punk record with loads of melodies and huge guitars. There's a couple of strange moments (I'm not sure what they were thinking adding acoustic guitar and synthesizer on some songs). But overall, it's like classic RED ALERT were recorded like LEATHERFACE. (LH)
(Rhythm Vicar, Unit 15, Bushell Business Estate, Hithercroft Wallingford OXON, OX10 9DD UK)

RED CROSS - EP

Here's a fast and fuzzed-out bootleg with six songs recorded in god-knows-whose basements between '79 and '82. The occasional surface pops on here are immediately forgiveable—you really don't come across pop sensibility like this too often. RED CROSS had the surf-punky teenage fun fantasy rock 'n' roll spirit that bands like the GROOVIE GHOULIES emanate with all their hearts. This single is so California it should be available cheap right next to the Golden Gate Bridge ashtrays in Chinatown, but unfortunately, only 500 were pressed, instead. So I wish you luck. (AC)
(no address)

THE REJECTED
WHAT FREEDOM?

THE REJECTED - "What Freedom?" EP

This Connecticut punk band pulls out all the stops on this "What Freedom?" EP. The music is fast paced and energetic with shouted vocals and lots of punk venom. The guitar player has some licks that are sure to make you rockers smile. This is the kind of vital young punk band that keeps the banner of punk rock flying proudly over this United States of America. As long as governments and police forces abuse power we will need bands like the REJECTED to scream out in anger. (BR)
(17 Crest Terrace, Fairfield, CT 06432)

RESENT - "It's Not Too Late" EP

RESENT comes out of the redneck-infested state of Louisiana and they obviously show their bitterness and spite towards their surroundings. One thing these guys aren't running low on is anger. Musically, it's fast driving thrash with a nod to early '80s HC and the vocals range from yelling to screaming. Profound and to the point lyrics help to drive this bands political point of view home and they deserve your support. (TS)
(Resent, 202 Henry St., Lafayette, LA 70506)

THE RICHMOND SLUTS - "Rock 'n' Roll Fantasy/Paddy Wagon"

Souped-up neo-BERRY-isms (sorta like the HEARTBREAKERS without the THUNDERS leads, if that makes sense) that suffers from a clean but somewhat lackluster production (also seems that these songs would sound better if they were played a pussy hair or two faster), but not bad overall. (DD)
(Wicks World)

RUPTURE - "Cunt of God" CD

Had some trepidation approaching this - after the fiasco that was the "Australia Day" CD, I wouldn't have guessed where this would land. Fortunately for them (and me!)—this is back to what they do best, and do better than most. Short, obnoxious and totally unredemable hardcore, equal parts noise and offensiveness. While it's obvious they're going out of their way to get you going (see the title, get the idea?), the music is enough to carry it along without pause. Great stuff, glad they came around again! (TM)
(Rhetoric, PO Box 82, Madison WI, 53701)

SCHLEIM KEIM - "Drecksau" EP

I am confused: they put Hitler on the cover and the Gegen Nazi logo (the fist that punches the swastika) on the label, what the fuck is up with that? The songs on this single are instantly forgettable. Next. (EC)
(no address)

MUSIC REVIEWS

SCORNED - "Bred Injustice" EP

Rising from the ashes of SERVITUDE comes this new Minneapolis band. They are a little less grind and more full-on powerful crusty thrash, which definitely pleases my ears. I find similarities to Finnish heavyweights FORCA MACABRA and SELFISH, which I'm sure won't upset them. They back up the blazing mayhem with well-written lyrics about bloodsports, cops, mistrust of authority, etc. As an added plus, the cover art is amazing and the lyrics are translated into German, Japanese, French and Spanish. You can't lose if you buy this one, grab yours today! (TS)
($3: Scorned, PO Box 8172, Minneapolis, MN 55408-0172)

SCREECHING WEASEL - "Emo" LP

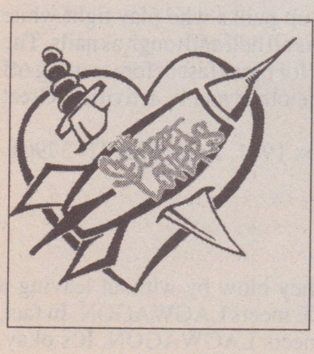
Emo? Ya, if you look at it from the root of emo (ya kids it's emotion, just standing there is not emotion) and not just what the new meaning of emo music is. All those emo bands are just singing about girls anyway. The WEASEL is back with the same line-up as the last record minus a guitar player. This record really works, in the same vein as "Anthem..." and "How to Make Enemies...". All you people that think you are old and jaded know that you're still going to buy the record, as well you should. Who cares if you're supposed to hate Ben Weasel. This is the best thing they've done for some years now. (PA)
(Panic Button, PO Box 148010, Chicago, IL 60614-8010)

S.D.S - "Past and Future" 2XCD

32 songs of pure metal. This is like a modern-day version of HELLBASTARD. Actually, I shouldn't say "modern day" because this CD starts with tracks released in 1989. SOCIETIC DEATH SLAUGHTER play(ed) ultra-metal crustcore that even metal bands can't touch. If your a fan of ANTISECT or HELLBASTARD, S.D.S will surely please. These two CDs contain everything they have done, so both new and familiar fans will love it. (MW)
(Mangrove, Acp Bldg 3F, 4-23-5, Koenji Minami, Sigami-Ku, Tokyo 166-0003, JAPAN)

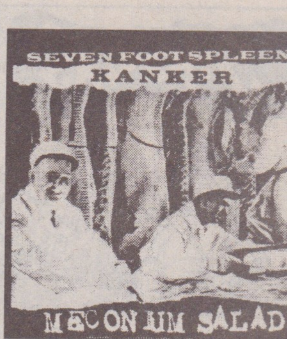
THE SECRETIONS - "Attention Deficit Disorderly" CD

This is a front of the SECRETIONS cranking out fourteen solid pop-ish punk songs about vegan junk food, neighbor probs, bein' diabetic and bein' a freak. The special treat is the mystery track full of over 30 minutes of live, demo, and practice shit making this an awesome collection of their sorted history. Fun and funny. (HM)
(Slap Happy, PO Box 249, Byron, CA 94514)



THE SECRET LOVERS - "Run" EP

Real cool stuff from two former MOTARDS. Garage rock teetering slightly on the edge of the DICTATORS and oi. Aggressive, but still melodic. Great. (CK)
(Mortville, PO Box 4263, Austin, TX 78765)

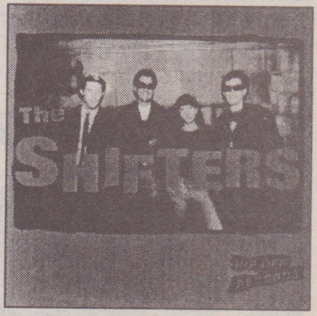


SEVEN FOOT SPLEEN/ KANKER - "Meconum Salad" split EP

Both sides of this split sound like shit. Though the liner notes say the SEVEN FOOT SPLEEN side was recorded in their guitarist's bedroom, I'm guessing it was actually recorded in a pit full of mud behind their house, the same goes for the KANKER side. KANKER wins the dumb song title award with "Michael Jackson's Boy Scouts" but SEVEN FOOT SPLEEN show they too can be stupid with "Leech Eater". Still, for some reason that I cannot articulate, I still liked this dirgy, metal-influenced offering to Satan. Maybe its the image of them stoned out of their minds, covered in mud, playing in their back yard, who knows. (ST)
(Meconium, PO Box 1774, Carrboro, NC 27510)

SEWERGROOVES - "Songs From the Sewer" LP

Back to Grebo-lovin' Sweden, for a knock on Valhalla's door. This record has more KISS to it than STOOGES as the last outing. Still not hitting the mark for me with a slight lack of catchiness, but I can't deny a few songs their power to conjure images of glistening hesher hair flowing in the breeze of an outdoor rock arena. One song blends into the next a tad too easily, without packing much punch. There was a short lived outfit called The MANUFACTURING FUCKIN' BAND that could have blown these dudes away, though there are few witnesses to back me up, you know who you are. (RY)
(Low Impact, Box 475, 701 49 Orebro, SWEDEN)



SHIFTERS - "Don't Care/Cat Burglar"

The second "don't care" song that I've heard this month (after that DRONES CD), though this is certainly the better of the two. Three men, one woman, two pairs of sunglasses, and one narrow tie. Full-bodied, filling, satisfying. A pleasant sensation for jaded palates. Punk rock, played tough, the way you demand it. It's raw and all, but there's a subtle artist's touch at play in here somewhere. More. (JH)
(Rip Off, 581 Maple Ave, San Bruno, CA 94066)

SHIT-FACED - "Shall We Pogo Dance?" EP

Fast and crazy Japanese punk boys. Like a cross between the TOY DOLLS and BLANKS '77. The songs are all about drinking and how much they love punk rock. The main singer sounds like he's been sucking on a helium tank. I love this! If you love dancing around drunk and throwing up like crazy as much as I do, you'll love this record too! So buy it, already! (JN)
(Pogo 77, 1-101-1 Rokukoudai Matsudo, Shi Chiba, Ken, JAPAN)

MUSIC REVIEWS

THE SHOCKS - "Too Many Kicks in '96" EP

Wow, do these guys ever kick ass! I haven't heard a German band this good since... I don't know, I feel like shit and I don't feel like thinking. But this is really fucking good. DETENTION and the CONTROLLERS immediately come to mind, but sung in German. The recording on this is perfect too. Raw and slightly sloppy sound puts this record right over the top and makes it a must have. (NF)

(Jorn Lotze, Schonhauser Allee 20, 10435 Berlin, GERMANY)

THE SHOCKS - "Holiday on Zyklon Bay" EP

Three blurry, out-of-focus punk dudes with spiked hair (at least two of them), and probably enough beer to power an entire Oktoberfest. First impressions aside, they're actually kind of peppy and poppy in an retrograde '77 kind of way, with clean guitars, punchy rhythms, and lotsa youthful enthusiasm. Or something. One of the tracks is a straight-ahead reverb-laden surf instrumental, to make matters even more frustrating. (JH)

(Attack, PSF 350541, 10214 Berlin, GERMANY)

SHOCK TROOPS - "Fun & Fury" CD

This is one pretty weird oi band!! Very middle of the road, musically. Maybe even top shelf for the East Coast. Then the vocals start to get a little bizarre... The lead singer sounds like he went to the Billy Milano finishing school, fair enough. But then from out of nowhere, come these completely out of place female vocals. Now if you know me, and I like to think we are friends by now, you know I like everything about women in bands!! But she sounds more like Juice Newton than Becky Bondage!! There's a surf song. I didn't know the skins surfed in Montreal?!?! Totally random pop breaks?!?!? Other than that, lots of songs about drinking and other typical stuff from this atypical band. You're on you're own with this one. (JB)

(Combat Rock, 7 Rue du Paquis, 57950 Montigny les Metz, FRANCE)

LE SHOK
BOOZE IS THE BEST PART

LE SHOK/ELECTRIC FRANKENSTEIN - split EP

I am quite shocked to hear a new EF song. How long has it been? I guess there's more on the way too. Hurray! Though this song does seem very familiar... LE SHOK on the other hand feature x-members of LOCUST and belt out a quick, cool song: "Booze is the Best Part". The guitars are kind of fucked up in that good way and the singer screams the lyrics, but still sounds melodic. Great stuff. (CK)

(Know, PO Box 90579, Long Beach, CA 90809)

SHORT FUSES - LP

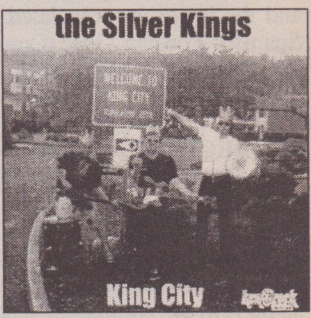
A rock band from Minnesota with a gal singer here. This reminds me of LA 1988 when the punk bands like Legal Weapon all went rock to try to make it. Not a very good record anyway. If you are gonna rock, then *rock*! (RL)

(Jet Star, 1634 Breda Ave, St Paul, MN 55108)

SIGI POP - "Heja, Heja Appd" EP

An EP from punk rockers from Germany. I don't really like foreign hardcore. So I wasn't really into this although there is a dash of oi to this as well as a bad version of "London's Burning" done in German. This EP doesn't really work for me not being able to speak German and all. But I bet their parents are proud. (RL)

(Hohnie, c/o Andreas Hohn, Blumlage 105, 29221 Celle, GERMANY)



THE SILVERKINGS - "King City" EP

On their second EP, Portland's much-improved SILVERKINGS scream out snappy, tight mid- to fast-speed punk with a real feel for the kind of teenage-trashy, taped-in-a-garbage-can production I love. "King City" may be their best tune here, but most of it shoots by so fast that all you catch is the tight guitar work and the sound of a guy headed for a larynx operation. Although there's no lyric sheet, what I caught of the words are every bit as fun as the music. Give it a gander, especially if you like the style. But don't wait too long; there are only 500 copies. (SS)

(KenRock, Skaggetorp Centrum, 58744 Linkoping, SWEDEN)

'68 COMEBACK - "Love Always Wins" LP

Unlike many of my acquaintances, I've enjoyed a fair amount of '68 COMEBACK's output. The record in question definitely has more valleys than peaks, however. It's fine to cover gems from the catalogues of heavyweights (here, e.g., LITTLE MILTON, LITTLE WALTER, CHARLIE FEATHERS, HOWLIN' WOLF [can't go too wrong with "Sitting on Top of the World," but this arrangement owes about as much to the CARTER FAMILY as to WOLF; actually, "Who's afraid of Howlin' Wolf?" might have made a better title for this LP], JIMMY REED, DALE HAWKINS, SISTER ROSETTA THARPE...), but a few blasts of fucked up guitar here and there aren't necessarily enough to make one a contender when invoking their like (and some of the covers are outright embarrassingly botched, and not in that somewhat entertaining GIBSON BROTHERS way, either). A couple of the originals are nice, such as "Dark Cloud" which sounds something like "Rain" as filtered through a little early BEEFHEART influence. I'm being charitable here. (DD)

(Sympathy For The Record Industry)

SKUDZ - "Kill Whitey" EP

This is fucking cool! Amped-up punks who play tight while still managing to sound raw. Catchy as all hell and tough as nails. The singer sounds like he eats light bulbs for breakfast before trotting off to dig ditches or flog horses or some other manly activities. Great record. (JN)

(Non-Fiction, c/o Ron Mills, PO Box 1941, Knoxville, TN 37901-1941)

SLOWRIDE - CD

Five songs on this CD and they blow by without leaving a mark. Sorta like GOOD RIDDANCE meets LAGWAGON. In fact, exactly like GOOD RIDDANCE meets LAGWAGON. It's okay, but it won't change your life. (LH)

(333 Enterprises, 1920 Abrams Parkway #378, Dallas, TX 75214)

MUSIC REVIEWS

SPEEDURCHIN - "Pocketrocket" CD

Fierce English pop punk in some ways like CHINA DRUM and in others like SNUFF. When playing this kind of music it certainly helps to have a kick-ass drummer. The singer doesn't have a totally amazing voice but it's interesting enough to make them unique. (LH)

(Hectic, 68 Valley Rd., Brackley, Northants, NN13 7DQ, UK)

STAGNATION'S END - LP

More of that new-school German emo/metal/hardcore. STAGNATION'S END are doing it as well as anyone right now, with a good mix of righteous hardcore riffage and not so many noodling solos or mosh-inducing breakdowns. Comes with a really nice lyric booklet. Some of the songs are in German, some in English. Definitely worth checking out. (AM)

(Civilisation, Oliver Schwarz, Parkstrasse 39, 89312 Günzburg, GERMANY)

THE STALIN - "Stop Jap" LP

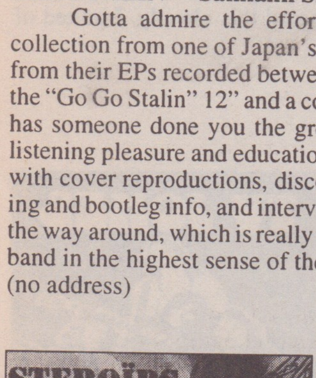
I think we're all in agreement (aren't we?) when I say that most bootlegs are worthless, or at least all those MISFITS "fan club" singles that were flooding the market a decade ago... there are a couple exceptions to the rule, of course, like that live NUNS record, or this new unathorized reissue of the STALIN LP. Japan's ruling punk band during the shameful decade known as the 1980s, they featured closet New Waver Michiro Endo, tough musicianship, (supposedly) political lyrics (in Japanese), and enough eyeliner and rouge to send DURAN DURAN running *en masse*. The band put out a ton of records, most of them now fanatastically rare and out of our reach forever. Slick, powerful. The final victory of flashy style over grimy substance, backed by a convincing p. rock barrage that still sounds fresh, almost American at times, and throws in enough musical variety to make it seem almost artistic. They ranked pretty high on Tim Yo's totem pole, too, if that matters any these days. (JH)

(no address)

THE STALIN - "Sakhalin Smile" LP

Gotta admire the effort that went into this—a top notch collection from one of Japan's best known bands. You get material from their EPs recorded between 1980 and '83, several tracks from the "Go Go Stalin" 12" and a couple comp and flexi tracks. Not only has someone done you the great favor of collecting that for your listening pleasure and education, but there's a huge booklet as well, with cover reproductions, discography including pressing, repressing and bootleg info, and interviews from 1982/1992. Top quality all the way around, which is really how it should be, eh?! A tribute to the band in the highest sense of the word. (TM)

(no address)



STEROIDS - "Bazooka" EP

I've never heard this band before this, but the STEROIDS have a new fan. This kicks ass. Although they're from France, they sound a lot like a number of Japanese hardcore punk bands. CRIKEY CREW, the SIDEBURNS and X-OFFENDER all come to mind and believe you me that's a compliment. The singer sings in his native tongue too which is pretty hip. Recommended. (NF)

(13 Rue de Vignier, 25000 Besancon, FRANCE)

STRANDED - "Long Way Down" CD

A few seconds into this, before even checking the insert, I knew this was a So Cal band. Very much so. It's got that fast, melodic rock sound that is all the rage there. This has energy, but not much urgency. Yes, it's very Epitaph-sounding too. It doesn't sound outright bad to these ears, I just wish someone would take this fucking tired style somewhere new for a change. (BG)

(Stone Entertainment, PO Box 3663, Newport Beach, CA 92659)

STRIKEOUT - "This is the Modern Pioneer" EP

Extremely well done '80s high energy hardcore from Japan. It has a little melody, a little "lets fucking go!" parts, and 100% energy. The packaging, the music, the entire effort is well done. Surprise of the month, and I bet 100 bucks that these guys are fun as fuck to see live. (MW)

(Answer, Hase Bld No. 2 B1, 5-49, Osu 3 Naka-Ku Nagoya-City Aichi 460, JAPAN)

SWEAT - "Hope Against Hope" CD

Nine terrifying songs of badly produced bro-mosh rock from somewhere in Japan (there's no address anywhere, so...) Dual vocals, slow crunchy parts and at least one baseball hat and one beanie hat spotted. Does anyone play hardcore that's NOT metal? (PB)

(no address)

TAGADA JONES - "Virus" CD

This is straight up mid-tempo hardcore with some serious metal overtones. The vocals are barked and direct. Unfortunately nothing on the CD was in English so I can give you little information beyond this. While this wasn't horrific my attention started to stray after about two songs. (RC)

(Enrages, Les Enrages c/o Barket's RDS, BP 6031, 35060 Rennes, Cedex 3 FRANCE)

TAGADA JONES - "CD 4 Titres" CD

Somewhere in the land of shitty producers, there is the understanding that you can turn knobs and tweak levels and the record is going to sound like a real gem, something to be proud of. I've recorded before, and I can tell you that if any of my records came out sounding this slick, but the music was as uninspired and long winded as this, I'd first shoot the asshole that recorded us, then I'd turn the gun on myself and my band mates for writing the songs to begin with. Trying to slicken up hardcore (and I *do* use the term "hardcore" loosely) that sounds like this is like trying to polish a pile of shit. You can try all fucking day, but it still doesn't shine and it smells to high heaven. (PB)

(Les Enrages c/o Barket's RDS BP 6031, 35060 Rennes cedex 3 FRANCE)

TESTIMONY/MENTALLY PARASITES - split EP

Here comes a split EP of brutality from two bands out of the Eastern European country of Slovakia. TESTIMONY tear it up with blast beat driven grind meets NYHC style metal breakdowns. An interesting mixture that seems to work in this band's favor. It's all pretty cohesive, nice job guys! On the flip, MENTALLY PARASITES opt for slow to fast to whirlwind metallish HC. Very tight and well played with super heavy production and lyrics in both English and Slovakian. If you're into brutal, grinding HC, check this out. (TS)

(Epidemie, c/o Martin Cech, PO Box 5, 39601 Humpolec, CZECH REPUBLIC)

MUSIC REVIEWS

teenage warning

TEENAGE WARNING/INFLATABLE DATES - split EP

This is bullshit! I'm guessing that the high speed DATES are trying to pull off some sort of anti-meat thing, but their pathetic attempt at sarcasm and their even more pathetic attempt at graphics make it all go astray. Also, I'd suggest that they send their singer through a meat grinder, maybe let the back up guy do all the vocals, because those prepubescent, screechy vocals have got to go. I thought that TEENAGE WARNING had more promise until I read *their* lyrics, like in the song "Stupid Teenagers" (?!?) where they get down on 14-year-old girls who get pregnant, "all these sluts make me so fucking sick". Duh! I'm usually a sucker for fast and catchy bands with dual female/male vocals, but only the ones who bother to put some thought into their lyrics. I'm going to skip getting this one. (JP)

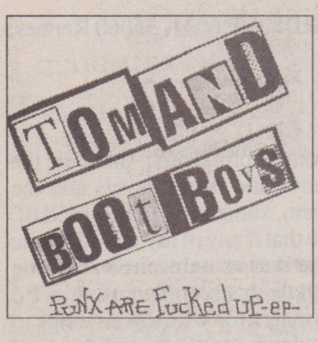
($4: Dan Hamiltion, 6 South Kent Rd, Gaylordsville, CT 06755)

tho ko losi
not at total war... yet.

THO KO LOSI - "Not At Total War Yet" EP

Well this is your basic grindcore that alternates from slow punishing doom to blast beats combined with deep guttural screams. It kind of reminded me of early DYSTOPIA at times. This isn't bad, but I found the whole thing to be fairly generic. (RC)

(Ben Johnson, PO Box 27073, Phoenix AZ 85061)



TOM & BOOT BOYS - "Punx Are Fucked Up" EP

Despite a few half-hearted attempts at sing-along choruses, there's not much in the way of memorable songwriting here as the band chugs along to the drummer's quasi-polka beat and the singer spits out the lyrics in that an attempt to not get left behind. I know, some people aren't into songs, but that's just the way I am. (DD)

(Pogo 77)

TOTUUS - "Monikansallista Hapatusta" EP

All right, the new EP from TOTUUS is here to brighten up my shitty day. I must 1st comment on the amazing packaging—it comes with a twelve page lyric/graphic booklet with lyrics in Finnish and English, plus the vinyl is green marble with red spots, looks rad! The music enclosed is just as awe-inspiring, a non stop warp-speed attack of anarcho-crust punk insanity that begs me to play air guitar! Lyrically, they spew vile hatred at the forces of evil: multinationals, the army, cops, sellout punks, environmental rapists, etc... you get the idea, now go out and buy this awesome slab immediately! (TS)

($5: Fight, Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND)

TOWARDS AN END - "Chance of a Lifetime" CD

Hopeful, head-bobbing, poppish '87 hardcore. One look at their band photo and I knew I couldn't relate, but all their youthful enthusiasm is commendable. (TJ)

(Towards an End, 7349 Starward Dr, Dublin, CA 94568)

TURBONEGRO - "Never is Forever" LP

........yeah, I dig these guys, in the back of my mind........ but that has nothing to do with me being gay....... I suck dick, so what.... everybody in Frisco does........ by now everybody knows about the TURBONEGRO........ at times they get to be too much of a wall of guitars for my faggot taste, but when these dudes are on, they're on!!!!!!!!.... I guess this record is a re-release of a 1994 CD........ but what the fuck do I know!!?????...... (SW)

(Bitz Core, PO Box 30 41 07, D-20324 Hamburg, GERMANY)

TURPENTINES/SPOILERS - split EP

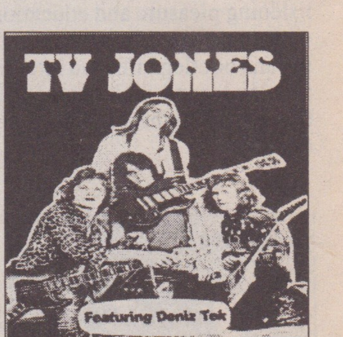
No lyric sheet, but one look tells me this here is raunchy. Blondes with very large breasts and XXXX's all over the cover kind of give it away. The TURPENTINES are from Sweden and the SPOILERS hail from Australia, but they both have that HELLACOPTERS-TURBONEGRO-ELECTRIC FRANKENSTEIN sound. At five bucks, tho, it's not quite worth the effort to hunt it down. (DP)

(no address)

TURTLEHEAD - "I Preferred Their Earlier Stuff" LP

This UK label puts out some really cool stuff. Great splits and shit, but you can never find them. I bet they hang out with the Crackle folk. They must press ten or something. Still yet another good release here. A pic disc of a CD that came out a few years ago. A Swedish band that does the Fat meets emo meets RHYTHM COLLISION thing done Euro style. I liked this full length when it came out, and this bad ass pic disc makes this well worth checking out if you haven't heard this already. Limited of course. (RL)

(Speedowax)



TV JONES - "Eskimo Pies/Skimp the Pimp"

Imagine how embarrassing it must be to be known as the band that kicked out Deniz Tek in favor of a more "commercial" sound —and then was revived only because people wanted to hear Deniz Tek's first Australian band before joining RADIO BIRDMAN. I guess you could say people finally got to hear them 25 years later, but it still must suck. That's what we got here, taken from a cassette copy of two songs recorded in 1974. The quality isn't that great, but the songs are. Deniz sings and I love his voice. RADIO BIRDMAN songs sound great when he does them and this sounds great too. (CK)

($4 ppd: Nomad, PO Box 34829, West Bethesda, MD 34829)

MUSIC REVIEWS

TV KILLERS - "Playin' Bad Music Since '92" LP

"Bad music" is a matter of taste, but at their best, the TV KILLERS are my favorite French band, ever. This compilation of old material, much of it from out of print EPs, stays pretty much with a furious, wall-of-noise style that should appeal to fans of vintage Detroit punk. With a barrage like this, it's pointless to pick favorite tracks; let's just say you'd be a fool if this great slab doesn't make into your collection. Absolutely first rate. (SS)

(Dead Beat, PO Box 288, Los Angeles, CA 90078)

23RD CHAPTER - "An Eden for the Machines" LP

I recently saw these guys at 924 Gilman and they destroyed everything in their path, and I mean everything (my jaw was on the floor)!!! This LP has the exact same effect. Imagine a 300 mph tornado ripping through your neighborhood and leaving nothing but complete destruction in its wake! A brutal mixture of EYE HATE GOD/CAVITY sludge style heaviness mixed with the speed of BRUTAL TRUTH and DISCORDANCE AXIS. An unholy union forged in the fires down below! This LP has killer packaging too, with a multi-colored sleeve and a comic book-style booklet with rad graphics. I highly recommend this LP, it's a keeper!! (TS)

(Ohev, 1500 NW 15th Ave. #4, Boca Raton, FL 33486)

TWENTY YEARS OLD - "Cracklin'" CD

This is, without a doubt, the worst garbage that I've heard in quite some time. Total MxPx worship with a touch of GREEN DAY. However, they can't even tread water in that pathetic genre. I could go on and on, but I have a headache and this cagado isn't helping it at all. (NF)

(R/R, Apartado 47162, 28080 Madrid, SPAIN)

UART PUNK - "Demo '81 and Live '82" LP

A band's place in history saved by the advances of technology and the dedication of a few diehard fans. UART PUNK were a old Italian band who didn't get their material released on vinyl "back then". Almost as a lark, an old member was tracked down and original tapes were procured. It's still pretty rough, with dropouts and so forth—but the quality is readily apparent. They were an energetic punk band—screaming vocals, staccato drumming and stop/start structures. Despite the mediocre sound quality, this has stood the test of time well—kicks ass on many of the current bands I hear! (TM)

(Havin' A Spazzs, c/o Luca Cattaruzza, Via M. Di Cefalonia 47,
22097 S. Donato Mil. SE (MI), ITALY)

VANILLA MUFFINS - "Ultra Fine Day" CD

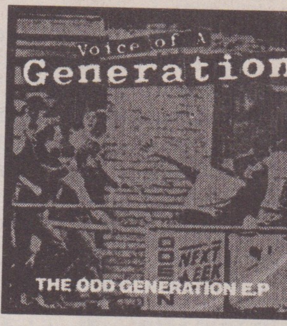
Okay, I hear production this slick and the cringe factor immediately kicks in, but these kandy-korn oi-poppers pull it off with enough TOY DOLL-ish charm that I just slip into a UNDERTONES reverie and they squeak past. Not for those living on Dead End Street.... how about Lollipop Lane? (RW)

(Walzwerk, PO Box 1341, 74643 Kunzelsau, GERMANY)

VERLOENE JUNGS - "Du Gehorst Dazu" CD

This reminds me a lot of other German bands like SPERMBIRDS or CHALLENGER CREW. Much less interesting though. Lyrics are in German, so I can't tell you what they're saying (I'm not gonna fall in that trap again). I am absolutely nonplused. Sure I may be listening to this CD, but when I pop it out I won't be humming one of the tunes here, more than likely I'll be humming something like, "My baloney has a first name, it's O-S-C-A-R..." (JB)

(no address)



VOICE OF A GENERATION - "The Odd Generation" EP

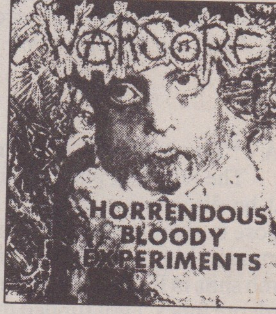
Well, like a couple of other releases put out by DSS this month, this fine little disk saw the light of day awhile back on CD. Needless to say this outfit from Sweden rocks as hard as I remember. The six tunes here are best described as a blend of the SEX PISTOLS and COCKNEY REJECTS, none of which disappoint. One of the best of the year for sure, with the tunes "Odd Generation", "Rebels in the Corridor" and "Face the Fact to Fight" being a classics. (RM)

(DSS, #606-233 Abott St., Vancouver, BC,V6B 2K7, CANADA)

WANDA CHROME & THE LEATHER PHARAOHS - "Dangerous Times" LP

Beer City does white trash a fair turn with this one. Poised for disapproval, I was pleasantly surprised, if not bowled over by this. You can't go too far wrong with working class, mid-tempo bar punk (except with the latest WAYNE KRAMER). A lot of this is too slow for my restless ass, but none of it sucks. (RY)

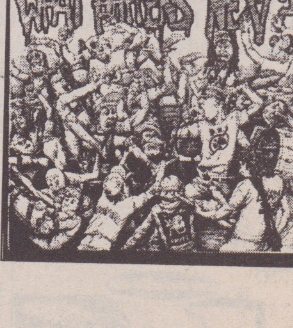
(Beer City, PO Box 26035 Milwaukee, WI 53226-0035)



WARSORE/NEE - split EP

Man, every time I put on a new WARSORE record, I think I have it on too slow cuz their guitars are tuned so fucking low. But then their blast beat kicks in and they start blazing at 1000 mph. Man, if fierce ass grind is your cup of tea, this is the shit. On the flip side, NEE is crazy, humorous grind-noise... further evidence that the noisecore scene is still alive and well. (MW)

(Mortyville c/o Andy Koettel, 713 Grace St., Ottumwa, IA 52501)


WHAT HAPPENS NEXT?

WHAT HAPPENS NEXT? - "W.H.N." EP

To quote the WHN theme song "Thrashcore and circle pits! Bandanas, flannels, skateboard decks!" Hell yes!!! Complete with a positive message! Play this record at your local skate parks and in between bands at your all ages shows for best results. This record rules, but unless you've seen this band live you're missing out. (TJ)

(625 Productions, PO Box 423413, San Francisco, CA 94142)

WITH AUTHORITY - "Do Not Obey" CD

I think maybe Ray should've assigned this CD to Max or Rob as they might actually appreciate it more. This Virginia band plays straight up metal moshcore with tough-guy style vocals, sort of a minor-minor-minor league SICK OF IT ALL. Not my glass of Guinness at all, sorry guys. (TS)

(Harassment, PO Box 1225, Huntington, NY 11743)

MUSIC REVIEWS

THE X-RAYS - "Snake River Leap" EP

This is very distorted old style punk rock, not unlike what you used to be able to hear on C/Z or AmRep Records. It's decent, but you probably need to see them live to get the real story. Kinda like a heavy mix of late-'70s rock and early '80s-punk. It's OK, but the stupid teenage boy fantasy drawing on the cover really has to go. (BG)

(Sonic Swirl, PO Box 110303, Lakewood, Ohio 44107)

THE YES MEN - "Fratricde/Swept Back"

Musically I liked this record quite a bit—it has that straightforward punk 'n' roll sound that I dig: melodic, mid-tempo and full (not unlike a lot of Australian stuff). But this one is missing something that I can't quite put my finger on. Perhaps it's the vocals, which seemed to be mixed low enough that you have to strain to hear them. I think that must be it. It's catchy as all fuck, but difficult to listen to. On black vinyl—yay. (KK)

(007, 534 E 14th St, New York, NY, 10009)

ZINK - "Xenio" CD

Female fronted, Spanish band drawing heavily on early '80s bands such as BLACK FLAG or HUSKER DU for influences. Eleven well played songs, including a HUSKER DU cover (in Spanish). It's a very solid record. (PA)

(RR, Apartado 47162, 28080 Madrid, SPAIN)

V/A - "The Aggression of Progression" LP

The fella that put this Richmond comp together lets us know that he disagrees with some of the images and lyrics the bands choose to share in the hefty booklet included, but it was his goal to document his scene, not to mold it. It proves that there are some dumb shits in Richmond, but all of the bands put out some powerful hardcore tunes. I got flipped this disc because the FLESHEATING CREEPS rocked my world a month or so ago, and now I've discovered the hardcore emoish stylings of MONOTONASHHFUCK, LEWISTOWN and TARGET FOR AGGRESSION, the folks in LYCOSA and HANDS HELD OUT, who do that hardcore/metal guitar thing I love so, as well as the idealistic, shouty tunage of COUNT ME OUT. Out of the fifteen bands on here, everyone is bound to find a handful of tunes to love, and at $2 per side, you can't beat the price. It even comes with a little compilation 'zine. Praise the mighty goat lord for releases like this! (JP)

($4: 805 W Cary St, Richmond, VA 23220)

douglus
winner
OTHERWiSE

V/A - "Atom Wax #10" EP

Six pop punk bands either doing the Fat records thing or the DESCENDENTS thing. Out of DOUGLUS, OTHERWISE, WINNER, HEADCHECKS, ONE CAR PILE-UP and the DESTRUCTOS, nothing really even stands out as better than the others. (PA)

(no address)

V/A - "Allan McNaughton Project" EP

So Mike over at Beer City thought it would be funny to put out a 7" compilation of the bands that Allan liked from a Beer City CD that he had to review. Funnier, though, is Allan can't even remember reviewing that comp. Now even though it's policy to slam the most recent Beer City release and draw the comparison to Mystic, I'll go one step farther. Mystic put out some of the worst punk records of the '80s, Beer City has put out some godawful records in the '90s. But both labels fare a lot better when it comes to compilations, and this one is no exception. This record is a solid release that will introduce you to six punk-as-fuck bands that you may never hear from again. (JF)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

V/A - "Audio Terrorism: The Soundtrack for Weirdness and Blind Hostility" CD

This is the demented brainchild of SUPPRESSION bassist Jason and it must've been a monumental task to put together, similar to the "Bleeeaaarghh!" series on Slap A Ham. This CD includes 99 (yes, 99!) bands, some doing grind/power violence/HC toons and others making "anti-music". In other words, pure noise that'll make your ears bleed. That stuff I can do without, but there's lots of brutalizing on this from the likes of: SPAZZ, ENEMY SOIL, RUPTURE, HELLNATION, ASSHOLE PARADE , NOOTHGRUSH, ZED, NO COMPLY, BENUMB and tons more. You should support this for all the work that went into compiling 99 bands, not to mention the cheap price... (TS)

($6: C.N.P., PO Box 14555, Richmond, VA 23221)

V/A - "Blow the Fuse—15 Rot 'n' Rolls Du Quebec" LP

A compilation featuring 15 different bands from Quebec, each getting a track. Punk rock styles ranging from instrumental surf to melodic hardcore, with most of the tracks falling into the raw, trashy style. Both sound and song quality are, overall, excellent, though there are a couple of duds. Standouts include IRRITATIONS, with their raw, bare-bones one-minute number, a '60s punk-style cut from SCAT RAG BOOSTERS, and a great '77 punk-style track by SMASH UP DERBY. Looks like the songs were recorded between '95 and '97. Green vinyl, for whatever that's worth. Ever notice a correlation between how short a song is and how good a song is? (KK)

(Ultra Violet Booze Catastròphe, 124 McGill #400, Montreal, QC H2Y 2E5, CANADA)

V/A - "The East Islands of the Hardcore Fighters" CD

Oh yeah, what's not to like about this CD, ten relatively unknown Japanese HC bands doing 27 songs of unrelenting high speed thrash, that's as good as the more well-known Japanese stuff coming out of their highly prolific scene. Included are U.C.A., ORTHOFIX, INSTINCT, VIBRATIONS, OFFENS, VERTICAL, WITHOUT SYSTEM, CUNTN' BANANAAZ, CHAINSAW, AND GAIZI. Not much more to say, go out and get yours today and check out the up-and-coming Japanese scene. (TS)

(M.C.R., 157 Kamiagu Maizuru, Kyoto 624-0913, JAPAN)

MUSIC REVIEWS

V/A - "Fat Music Vol. 3" CD

I never really got too much into Fat Recs. Too melodic and skate for me. They have some really popular bands; TILT, the SWINGIN' UTTERS, AVAIL, LAGWAGON, NOFX, NUFAN and WEASEL but the WEASEL track is the only reason I would keep this around. A few unreleased tunes but nothing special. (BM)
(Fat)

V/A - "Flowercore" EP

Hmmm, what's a reviewer to do? There's five songs on this, and they're all really different. Why is there no theme that I can use to tie these bands together in a witty fashion? There's extremely sappy pop from BUTTERCUP, math metal from ZEGOTA, the only good song from I FARM (sort of melodic hardcore but with extra vocals courtesy of a screamer), some weird shit from ANATHEMA (their friends probably call them "eclectic") and some techno-metal from CAVE IN. These bands are from all over the map musically and geographically. I'm not sure what the point of this comp is at all. Hopefully it's not to sell a lot of records. (AM)
($3 ppd: Hotsauce, PO Box 372116, Satellite Beach, FL 32937)

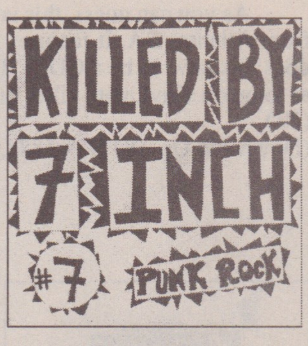
V/A - "14 Great British Originals" LP

Fans of obscure British punk circa '77-'82 will find a lot to chew on with this comp... or maybe you can dig too deep. The songs vary, of course. The AMAZING TREE FROGS try to shock us wth their pop-punky "I'm Into Necrophilia," the ANAL FLEAS try to bore us with "Landlord," and DISCHARGE (no relation to the HC icons) discharge a pair of mid-tempo pop-punkers. The general mood is mid-tempo catchy punk, but the best tune turns out to by one-hit wonder XPRESS. The accompanying booklet is impressive and informative (as is their promise for a complete guide to UK singles!). Of special interest for completists. (SS)
(Bin Liner, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK)

V/A - "Hydra Head Sampler" CD

For the heavy, the noisy and the (tears fall) emo, there is Hydra Head. This legendary label will send you a catalog/'zine and this CD (I don't know how much cash they want, but I think it might all be yours for just postage!) Cuts from KEELHAUL, JESUIT, CABLE, CONVERGE, AGORAPHOBIC NOSEBLEED, ISIS, BOTCH, COALESCE, CAVE-IN, COALESCE (cover of "Black Dog"), SOILENT GREEN and more. Most of this stuff is previously released (duh, on this damn label so you'll buy), none the less this a powerful compilation of music. (TJ)
(Hydra Head, PO Box 990248, Boston, MA 02199)

V/A - "Killed By 7 Inch #7" EP



Let me let you in on a well known secret. These "Killed By Death" records are pretty crappy. They are pretty much for people with too much time and money on their hands. The key factor is how many copies of a record exist and not how good it is. That kinda tells you something. There is certainly better punk rock that you can walk into a store and buy over the counter right now. This features HOAX, NOLLA NOLLA NOLLA, PURRKUR PILLNIKK, LIMPS. None of whom move me in the slightest way. (RL)
(no address)

V/A - "Knockout... in the 3rd Reich" - CD

This CD comes with *Plastic Bomb* 'zine #26. That's good because they're not trying to sell to you for ten plus bucks. For the most part, this stinks. A compilation with 24 European bands who play everything from hardcore to alternative "punk" rock. VIOLENT SOCIETY, OI POLLOI and BILDUNGSLUCKE are the only bands saving this from being an utter disgrace. (NF)
(Gustav-Freytag-str 18, 47057 Duisburg, GERMANY)

V/A - "Philly Shreds Volume One"

This compilation features fifteen punk bands from the Philadelphia area. Some of the bands are quite good. RIZZO MACHINE kicks your ass with "Chairman Frank" and "Chomp". LIME CELL fucking crushes your skull like a melon with "Ayahtola of Rock N' Rolla" and "Nuthouse". It's easy to understand why knuckle-draggers from Kansas to the Keystone State worship LIME CELL. LIME CELL rules Philadelphia! Side two is not as consistent. THE BOILS are the strongest punk rockers on this side with their songs "When the Sun Goes Down" and "Old Friend". The first five hundred copies of the compilation come with a bonus 7" EP. This EP has a fast and tight punk band CCT doing "The End". Good shit! The spirit of regional camaraderie is admirable but with only five bands that stand out among fifteen, this compilation is not a necessity. Look for individual product by RIZZO MACHINE and LIME CELL. (BR)
(Schuylkill, PO Box 42346, Philadelphia, PA 19101)

V/A - "Pogo & Oichestra Vol. One" CD

This sixteen song collection of Japanese bands sounds like it could very well be a Riot City Records compilation circa 1982. Actually all the songs on this are eons better than anything that came out on that label. Way more over-the-top and powerful. If you like English punk circa 1980-82(think BLITZ, the EXPLOITED, 4 SKINS, PARTISANS, ANTI-PASTI, etc...) or other, more well-known Japanese bands like the BAD VULTURES and GRUESOME, you'll really dig this. "Two thumbs up...Way up!". (RM)
(Kowa, bld 2F Minami-2Nishi-1, Chuou-Ku, Sapporo 060, JAPAN)

MUSIC REVIEWS

V/A - "Punk Atlanta" - CD

As you can guess, this is a compilation featuring punk bands from Atlanta, GA. It features 26 bands in all, and why in the hell does this have to be a CD? I'd recommend this more if it was half as long, on vinyl, with killer fucking sleeve art. But hey, whatever. (JV)

(Downside Up, PO Box 5883, Atlanta, GA 31107)

SPEEDOWAX
PUNK ROCK DISC
DOGBOY

V/A - "Punk Rock Disc" EP

OK., I get it. A 6-band, 6-song comp of English pop punk. I don't know if it's the accents or the music's rawer edge, but I tend to prefer the English bands in this genre a lot more than their American counterparts. If you know anything about English punk pop, then you know what you're getting into here. TRAVIS CUT and DOGBOY are the standouts here. Good. (BG)

(Speedowax, PO Box 1573, Bilstown, WV14 9WD, UK)

V/A - "Punks are Fuckin' Making Fuckin' CD's" CD

Stop the presses! A fucking CD compilation that kicks butt. Of course, I maybe the only one who thinks so, but I'm the one reviewing this CD. Five bands, doing three to four songs each, and one of them, GREEDY BAMBI, sounds just like the GRUMPIES. If you like the GRUMPIES, you'll like this CD. (JF)

(1-101-1 Rokukoudai Matsudo-shi, Chiba-ken, JAPAN)

V/A - "Punk Rock Rendezvous" CD

A split effort between ASTREAM and DROPNOSE. Lately, I can't help but think that SWEDEN is the coolest place in the world. ASTREAM are always really great with catchy pop punk with smart lyrics and a great singer. Fuck, they cover "Deanna" by NICK CAVE! DROPNOSE aren't quite as distinct, but are still pretty enjoyable high speed pop punk that seems like it's on the verge of falling apart. It creates a cool nervy tension. (LH)

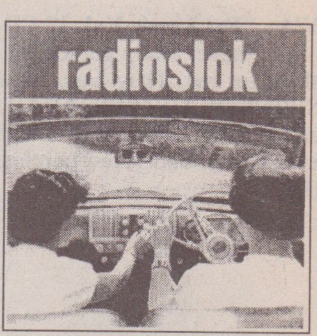
(Bad Taste, Stora Odergatan 38, 222 23 Lund, Sweden)

V/A "Punks, Skins and Herberts vol. 5" LP

The line-up: FAKE PATRIOTS, AGE OF CHAOS, DICK SPIKIE, SCURRY, the BOLLOCKS, and the DEMONIC UPCHUCKS. Every band does a few songs each and they all turn in respectable tunes except DICK SPIKIE and the BOLLOCKS. No, their songs rip! They deliver just what I expected, I mean... they're from Japan...shit. Um, one of the better records in this series. (NF)

(Helen of Oi!, 35 Bector Lane, Barton on Sea, New Milton Hampshire, BH25 7AB, UK)

V/A - "Radioslok" EP



Four different European bands doing what they do best, I suppose. What you get is the flailing-around, badly recorded, retard-punk of Italy's GRABBIES, mod-punk from France's OUT FOUR, psych-garage from Italy's UPSTAIRS and the very cool snotty-retroisms of the SATELITERS. My fave is the last, but all are worthy of your precious time and patronage. (JY)

(Slok, fermo post, 37036 S. Martino BA, Verona, ITALY)

V/A - "Reality #3" LP

Ok, here's the poser test. If you get this record and don't listen to the INFEST song first, you are a poser (sorry, I didn't write the rules or nothing). Sure, the other bands kick serious ass...bands like CHARLES BRONSON, SU19B, CRUDOS, CORRUPTED, HELLNATION, shit... there are so many I can't even list them all, and yes, its not the best INFEST song... but dude, INFEST man, c'mon... fuck. Will Bob/Deep Six ever put out a shitty record? I think not. (MW)

(no address)

V/A - "Remain On The Fringe" EP

Fuck yeah! This is a killer compilation representing part of the the Australian underground. All the good ones are here, including A.V.O., ARMS REACH, MUGSHOT and R.B.H. This is all stripped down blistering fast hardcore. The one major drawback to this record is the A.V.O. fagbashing song. What the fuck is that about? There just isn't room for this bullshit from a great band on such a good record. Limited to 300 copies and comes with the First Failure zine #4. (RC)

($5ppd: Youth Enrage, 2 Megalong Crescent, Campbelltown, NSW 2560 AUSTRALIA)

V/A - "Rockin' the Streets 2" CD

I really like how every band has two songs each on this disc. I think more labels should use this format... Anyway, this is a Longshot music comp, so you know what that means. Hard-nosed fist-in-the-air-type oi bands singing about drinking, fighting, working, etc.. The CLEATS, SUBWAY THUGS, FATSKINS, and WEDNESDAY NIGHT HEROES stand out above the rest of the pack here. I like this and I think you will too. (NF)

(Longshot, #606-233 Abbot St., Vancouver B.C.,V6B2K7 CANADA)

MUSIC REVIEWS

V/A- "Rockin' the Streets Vol. 2 Sampler" EP

Longshot/DSS Records has delivered an exciting four band promo EP to whet your appetite for the "Rockin' the Streets Vol. 2" CD. THE FRANKS from Sweden kick it off with "Lower". Great! Next up is SUBWAY THUGS from Vancouver, BC. Canada with their catchy oi number "Just Not Fair". SUBWAY THUGS continue to win over street punk fans from all over the globe with their memorable oi songs. Side two of the Longshot sampler starts with the CLEATS from Edmonton, Alberta, Canada doing a fast and tough street number called "The Future's Yours". Very good! The fourth and final band is THE STOUTS from Orlando, Florida with their bare-knuckle oi song "Dead Society". This is rough and ready MOLOKO MEN style oi. Another good selection! This release continues a tradition of excellence set by the Longshot Label. Look for the "Rockin the Streets Vol. 2" CD which also includes WEDNESDAY NIGHT HEROES, B.A.P., PAXTON BOYS, FATSKINS and O.B. (BR)

(Longshot, #606-233 Abbott St, Vancouver, B.C., V6B2K7, CANADA)

V/A - "Runt of the Litter Vol. 4" CD

Wow, I remember reviewing the first CD in this New England-focused series. This one has sum really shitty bands on it, but so does every comp, so what. Well, here are the good bands stuck on this thing: ASHLEY VON HURTER & the HATERS, THEE MR. ROGERS PROJECT, CHRIS WARE BAND, BROADCASTER, DIMESTORE HALOES and the HOWARDS. There are 37 bands total, some I didn't mention aren't terrible, just lackluster but with something to recommend. You buy it and figger it out for yourself. (RW)

($10 ppd: Fan Attic, PO Box 391494, Cambridge, MA, 02139)

V/A - "Scapegoat Omnibus" EP

Compilation from Finland featuring five bands, all of which are heavily influenced by heavy metal, but no real surprise there. Trouble arises when bands begin to get so metal because *MRR* is a punk 'zine and I imagine many of these bands could play a second stage at the Ozzfest. POSITIVE NEGATIVE is forgettable metal, SHARPVILLE is heavier and better hardcore. SELFISH is a bass only track, that's the way it's recorded anyway. KIROUS and FORCA MACABRA are the only bands with a clue. (JV)

(Scapegoat, Kupittaankatu 49 B32, 20700Turko, FINLAND)

V/A - "Seeds Turn to Flowers Turn to Dust" LP

Now here's sum punk roque for all us posers who think the HELLACOPTERS represent something dangerous or unsettling. Well, I don't, so... This compilation's focus is on the wealth of weirdo biker-psych punk that exploded like radioactive crab grass in the late '60s as bands struggled to "deal" with "Sgt. Pepper" as a new aesthetic roadmap. Sum bands float on top of the turbulent seas rather lightly (BUCKWHEAT, THEIR EMINENCE) while others nod in time to their freshly minted BLUE CHEER records and *freak the fuck out!* That would be the MOVEMENT, the BLACK SUN and AGUA TURBIA, amongst others. Sum may say "hippie-rock", I say go listen to your fucking boring-ass CRASS records and tell me who the real hippies turned out to be...(RW)

(Dionysus, PO Box 1975, Burbank, CA 91507)

V/A - "Sicher Gibt es Bessere Zeiten Doch Diese ist Die Unsere 7" LP

This is a cool package with a big booklet on the bands and other info I can't read. These Germans mix up the styles and make one heck of an entertainment value. SIGI POP, REFREND, and the MURMANSKER GIRLS provide the pop. MARSCH and ATOMTOT are my faves with punk anthems. POPPERKLOPPER, MACHTWORT and HUSH PUPPIES also provide outstanding tunes. Worth checking out. (HM)

(Hohnie c/o Andreas Höhn - Blumage 105, 29221 Celle GERMANY)

V/A - "Somethin' in the Water" VIDEO

This homemade video features a couple songs each from six Boston bands. There are a few kickass tunes, and all the bands sound like they're pretty decent, but they all lack stage presence. The consistently poor sound and lighting throughout the entire video sometimes actually enhance the lack of performance. The stationary camera zooming in and out on the MEDVEDS' balding heads, along with their melodic sound, is pretty mesmerizing. GREED SEED, KERMIT'S FINGER and PENIS FLY TRAP, though muddled and uneventful, sound pretty good. ZIPPO RAID kicks ass on one song and bombs their second one, tossing their instruments in frustration. Definitely a highlight of the video. BASTARD SQUAD seem to be the only band to draw a crowd and actually incite enthusiasm with a version of "We're Not Gonna Take It". A decent effort was obviously put into this video, unfortunately the lack of showmanship on the bands' part doesn't make the video very interesting. (HM)

($8 ppd: Terminally Pasted Press Syndicate, 1085 Comm. Ave #313, Boston , MA 02215)

V/A - "Sultan Records—a Harem of Hits!" CD

The DAYLIGHT LOVERS, SCAT RAG BOOSTERS, SPACESHITS, The DEADLY SNAKES, and The IRRITATIONS - in that order, all bring some real ass-shakin' garage sound to the table. First band is a little bit "Billy" and a little bit R 'n' R, the next a real fuzz fest, SPACESHITS just tear it up, D-SNAKES blues it up with sleazy harmonica, and the IRRITATIONS cover you in a rash of prehistoric noise. Totally enjoyable. (RY)

(Sultan, PO Box 2 Montreal, PQ, H4A 1X0, CANADA)

V/A - "Zoro Benefit" LP

A benefit for the Zoro Space in Germany with many of the bands who have played there. You get stuff from all over Europe—15 bands total, some with studio stuff, some demo recordings and many live recordings from the space itself. Contributions from bands like EBOLA (Germany), LOST WORLD, SANCTUS IDA, OHEISVASARA, AURINKOKERHO, TOLSHOCK, SARCASM REAL CHAOS and BROOD. Nice screened cover—no computers involved there, eh?! Ha. Gotta hear that LA FRACTION song—had me laughing, even if I barely understood it! (TM)

(K3N, K.G. Heriderstr 9, 04277 Leipzig, GERMANY)

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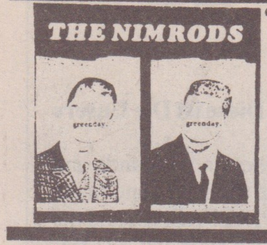

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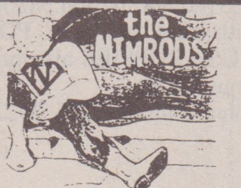

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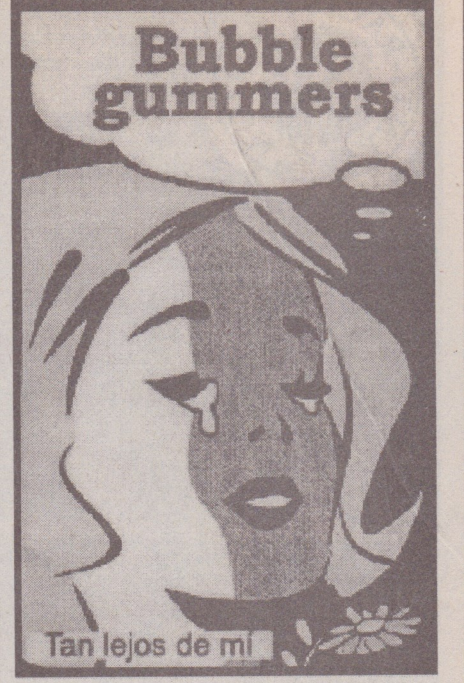

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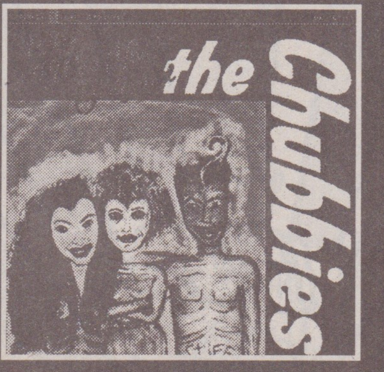

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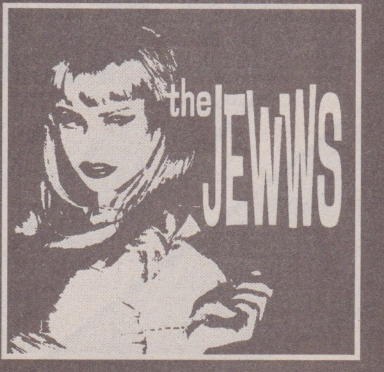

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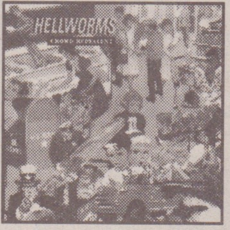

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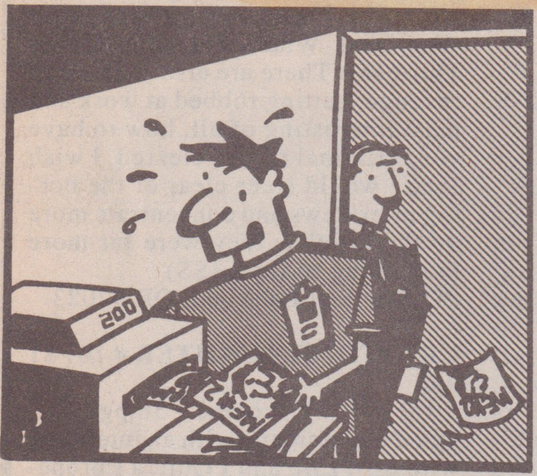


Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (KC) Karoline Collins, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (MJ) Mary Jane, (KC) Karoline Collins, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (CR) Casey Ress, (DS) Denise Scilingo, (SS) Sean Sullivan.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. **Hey! Count the pages! You count the pages! Not us, you!**

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ANGRY PEOPLE #15/ $1
8 1/2 x 11 - printed - 20 pgs

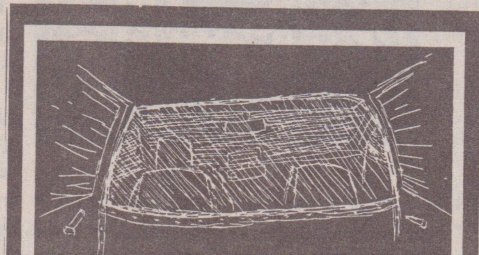
This is produced by the same people who brought Lorenzo Komboa Ervin to Australia last year, where he was imprisoned for his politics, there was much protest, and he was set free to orate regarding indigenous issues, anarchism, police brutality, etc. Within this very well put-together mag is a description of these events, some manifesto politics, discussion of the Olympics (a subject I am very interested in hearing them expand upon), criticisms of the left and generally quality content. Recommended. (AR)

PO Box 108 / St Peters / NSW 2044 / Australia

ASPHALT $2 ppd
8 1/2 x 7 - copied - 36 pgs

Rarely does a work of such monumental importance make it's way into my meager existence, and so I am praising the mighty goat lord that I have been blessed to review this insightful bit of genius. I should state briefly that I am honored to know the author of this tome, and can promise you that while he appears to be the spectre of evil manifested in these writings about his days as a cab driver, he is in fact, a pretty nice guy. Good writing, great stories, worth two bills. (SS)

Migraine / PO Box 673 / Portland, OR 97207



BEER CAN FANZINE # 2 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs

The dude who does this zine loves beer and the Bodies, so he's pretty damn cool in my book. Um, the mag itself is alright. There's interviews with The Fumes, Showcase Showdown, the Pills, the Lizards and more. There's also write ups about shot gunning beers and the history of the beer can. Overall, it's nothing to jerk off over, but it doesn't suck either. (NF)

PO Box 14371 / Portland, OR 97293

BELCHIN' WAFFLES #6 / $1
5 /12 x 8 1/2 - copied - 28 pgs

Wow! A bunch of jocks had enough writing skills to do a zine! These guys play soccer not only at their high school, but on several club teams. They live in Redmond, WA, the Silicon Valley of Seattle. Their favorite bands are MxPx and Lagwagon. Guys like this went to my high school and called themselves punks. It pissed me off then and it pisses me off now. Oh, and they list the movies Office Space and Varsity Blues among their favorites. They write articles that are trying really hard to be funny, but are dumb and somewhat sexist and tell stories about high school and high school sports. Reviews of Epifat type bands. I'm sure you can find this at Seattle area Hot Topics. (BC)

17611 NE 108th Way / Redmond, WA 98052

CANDLES FOR GIRLS #5 / $1 or 3 stamps
4 1/4 x 5 1/2 - copied - 40 pgs

A pocket sized 'zine from my former hometown (Madison, WI) that balances somewhat precariously on the 'too personal' fence...lots of interesting insight on dealing with alcohol and getting to know yourself as a person, but the boyfriend references get to be a little much (ie: too personal). I loved the finger fucking/foreplay tips, especially #3...if that little tidbit sparked your interest, then send a dollar and find out for yourself. All in all, a good read. (KC)

PO Box 2695 / Madison, WI 53701-2695

CHUMPIRE #115 / stamp
8 1/2 x 11 - copied - 2 pgs

Yes, this is the long-running flyer zine of Pennsylvania. Yes, there is some personal writing (about teaching) and zine, show, etc. stuff. Yes, it is better picked up for free than by sending a stamp (or trade?). Maybe I'm just manic today but I still think this is great. Long live! (JM)

PO Box 680 / Conneaut Lake, PA 16316-0680

COMETBUS #44 / $2
5 1/2 x 8 1/2 - copied - 34 pgs

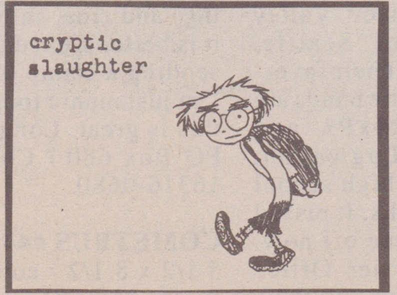
Well...I mean, you know, it's good. The subtitle is "St. Louis Stories", and that's what it is. Great as usual. Sometimes I wonder if he hasn't trapped himself with his own style, but then that could be because I have

read so many Cometbus copiers. Well, I guess I won't get into whether Aaron is progressing or digressing, it's still a great read, and I don't think it needs to really be analyzed. (GF)
PO Box 4279 / Berkeley, CA 94704

number four
$1

COMPLETE CONTROL #3 / 1 stamp
5 1/2 x 8 1/2 - copied - 28 pgs
This is kind of a personal travel zine, tracking a year or so in the editor's life, from Richmond squats to Food Not Bombs in People's Park to insurgency in Central America. The story flows seamlessly from one topic to the next until you're sucked in. While the stories themselves are personal and anecdotal, they're inherently political. There's also an interview with former George Jackson Brigade member and activist Ed Mead. This zine was both refreshing and inspiring. (AM)
PO Box 5021 / Richmond, VA 23220

CONDITIONING #2 / $1
8 1/2 x 11 - newsprint - 32 pgs
I was completely turned off after reading the first article, written by a female guest writer proposing that women remain in traditional, stereotypical roles and spaces. The author declares, "it's great that women fight for their rights but some people can take it way too far...I think we should let society do its job and quit whining." I would almost recommend this zine just for this ridiculous article. I am bombarded by this kind of absurdly oppressive illogic in dominant media every day, so why the author lets it contaminate the pages of his zine is beyond me, and don't even bother with a "freedom of expression tangent". The rest of the zine deals with veganism, straight edge and hardcore music stuff. Interviews with Earth Crisis, Another Victim, Converge and vegan recipes. (JL)
PO Box 182 / Norwood, PA 19074



COREKILL ZINE #6 / $1
5 1/2 x 8 1/2 - copied - 30 pgs
This fanzine is one fella, Tom from Dayton, Ohio, giggling maniacally to himself in all sorts of ways. The issue is strewn with dubious cartoons (a couple of which are pretty funny) record and zine reviews, and interviews with Apocalypse Hoboken and several Dayton personalities. There's nothing striking about the basic xerox layout, but I'm impressed with the small-town, I'm-pals-with-every-weirdo-on-the-street feel to this and the little twisted bits of writing he manages to cram in throughout. *CKZ* is playful and free of self-importance. (AC)
CoreKillZine / 3240 N Marshall Rd #1 / Kettering, OH 45429

COUNTERCULTURE #2 / donation
11 x 14 - newsprint - 8 pgs
A product of the Crasshole Collective, who are also planning a more literary libertarian mag which this will become subsumed in (although I must protest). This is a anarcho-punk newsletter with lots of international scene reports and all of the crusty artwork we have grown to love. It is political in delivery and content, but clearly is priming itself on a more "arty" future. (AR)
PO Box 73 / Odenton, MD 21113-0073

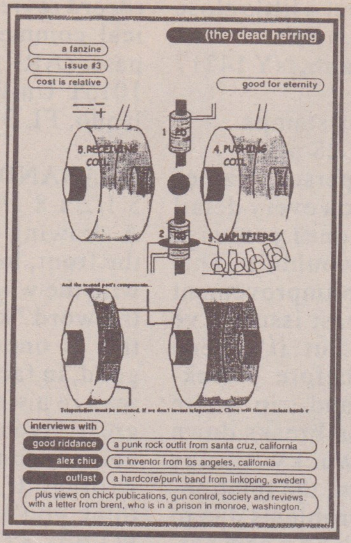
CREEP #12 / $2 ppd
8 1/2 x 5 1/2 - copied - 64 pgs
This one fits right into the rocker garage milieu featuring interviews with The Gears, Tight Bros from Way Back When, Zeke and Lucky Thirteens. There are also articles on revenge, getting robbed at work and most interesting of all, how to have your criminal record cleared. I wish Jonny would steer clear of the boring interviews and concentrate more on the articles, they were far more interesting to read. (SS)
PO Box 61 / Estacada, OR 97023

CRYPTIC SLAUGHTER # 10 / $1 ppd
5 1/2 x 4 1/4 - copied - 56 pgs
Good emo fanzine with an interview with Still Life and I Quit, a European travel a story, zine reviews, some critical words on the scene in Spokane, a story of his life as a janitor and some other writing. Good layout and really cool looking cover. Does a good job of breaking out of the usual emo zine style. (CR)
PO Box 1781 / Spokane, WA 99210

CUTLASS #4 / $1
7 1/2 x 8 1/2 - copied - 24 pgs
This has a nice combination of personal and political writing - and it's local!!! Yay!! It seems like a while since I stumbled on a cool local zine. The woman that does this, Janice, seems way cool. She's smart, active and ambitious (in a punk activist way). She writes about the use of the word "gurl," Gregory Levey (the man who set himself on fire to protest the war against Iraq in 1991), the prisoner's literature project, frustration with our public library and a lot about cops and your rights. This zine rocked my world and you should check it out. (MD)
PO Box 16651 / San Francisco, CA 94116-0651

THE DEAD HERRING #3 / $1 ppd
5 1/2 x 8 - copied - 40 pgs
For a few years now, I have been stoked on the Winnipeg punk scene, and this zine continues that tradition. There's local news and an update on the pepper spraying of the

APEC protesters; a good interview with Outlast (Sweden) and decent ones with Good Riddance (Santa Cruz) and a crazed inventor (SF). Also a piece on the Chick tracts web site, a letter from prison, plenty of reviews and Fat ads. I found this to be a fine read, with politics and humor, and surely worth a dollar. (JM)
Box 3A / 91 Albert St / Winnipeg, MB / R3B 1G5 / Canada


(the) dead herring
a fanzine
issue #3
cost is relative
good for eternity
1
5.RECEIVING COIL
4.PUSHING COIL
2
3.AMPLIFIERS
And the second part's components...
Teleportation must be invented. If we don't invent teleportation, China will throw nuclear bomb e
interviews with
good riddance
a punk rock outfit from santa cruz, california
alex chiu
an inventor from los angeles, california
outlast
a hardcore/punk band from linkoping, sweden
plus views on chick publications, gun control, society and reviews. with a letter from brent, who is in a prison in monroe, washington.

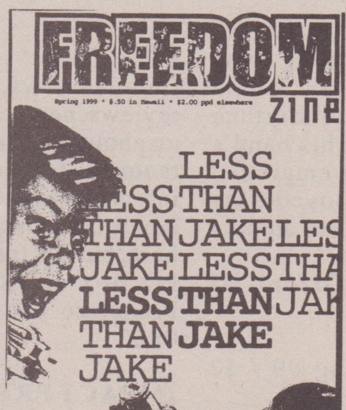
¿DEPENDIENTESDEQUE? #1 / free?
8 1/2 x 11 - copied - 6 pgs - Spanish
This Venezuelan zine, more like a pamphlet really, starts off minimally, but with a small, sincere burst of energy they'd like to expend saving the world. The editors include interviews with La Nueva Ley and 720°. (AC)
Juan Pablo Nuñez / Calle 60B / Ave. 15 A- 134 / Morichal Apt. 4° C / Sector Las Tarabas / Maracaibo / Venezuela

DESTROY #3/4 - $4
11 x 8 1/2 - printed - 40 pgs
Just your basic cut and paste, black and white zine. Great lay-out! There are interviews with the Varukers. Slade Major Accident, Spazz, and others. There are a few ads and reviews.(HH)
PO Box 1122 / B599 2HX / Bristol / UK

DISPLACED #9 / $1.25 ppd
8 1/2 x 5 1/2 - copied -22 pgs
I don't know what to make of this. There is some talk of Christianity (yeck) and they ask people to send in naked photos...weird. Interviews with Ten Foot Pole, The Supertones, Jeffries Fanclub and way, way too many records reviews. (SS)
PO Box 2212 / Livermore, CA 94550

DUMPSTER DIVE #15 / $2 ppd
8 1/2 x 11 - offset - 28 pgs
In greeting, the DD editor offers his apologies to purple Teletubby Tinky Winky, who is currently the target of Xtian right loudmouth Jerry Falwell's absurd attacks. Get this, consumers: the creepy and cute little space-alien-looking cartoon character is a threat to America's children because he's *gay*! HA HA HA Ha ha ha...hmmm. Also, there's a pretty informative probe-the-crazy-genius type interview with Billy Childish and the other Headcoats, a pleasant chat with the L.E.S. Stitches, in which we learn how they feel about sharing their Stich-dom with the LA suture-punks, and an interview with Mickey Leigh, who has the unfortunate fate of being Joey Ramone's brother and having once played in a band with Lester Bangs. After all that, there's an interview with "*maybe if we ignore them, they'll just go away*" Hatebreed. Lots of wholesome reviews and an unconvincing dumpster theme haunt this fanzine, but the interviews held me all the way through, and the writing is blessed with friendly humor. (AC)
PO Box 426 / Norwalk,CT / 06856

EAST VILLAGE INKY #? / $2
4 1/2 x 5 1/2 - copied - 40 pgs
By far, the best zine I have ever reviewed. This zine is brilliant, weaving interesting tidbits of every kind into a tiny space of illustrated pictures, a few photos and a lot of writing. There is no category for this zine, and it evades any easy description, making the seemingly mundane sights and sounds of life in the East Village compelling as the author captures all sorts of details of urban life and culture. She writes on motherhood, politics, show-business, fashion, travel and more in one tiny space. A must read for everybody! (JL)
406 E. 9th St #7 / New York City, NY 10009


FREEDOM
zine
Spring 1999 • $.50 in Hawaii • $2.00 ppd elsewhere
LESS THAN JAKE

EMERGENCY #2 / $1 or trade
5 1/2 x 8 1/2 - copied - 56 pgs
This is a cool zine that bridges the gap between personal writing and fiction - it's some of both, and you aren't really sure what is truth and what is fiction, but that's okay. It's written by a young woman relatively new to the scene (as in, post *Dookie)* and with an obvious talent for writing. These little punk stories, about discovering punk and a household torn apart, while sometimes cheesy, show promise. (MD)
142 W 4th St #18 / New York, NY 10012

FIGURE 1 #4 / $1
5 1/2 x 8 1/2 - copied - 28 pgs
The author of this says, "I think the character of this zine is such that if I tried not to be so artsy-fartsy and crammed every last word I possibly could onto a few more pages of this issue, then most of the point, the 'self obsessed emotional turmoil', if you will, would be lost and the zine would be a farce." I suppose that's true 'cause this zine is *so* eeeemmmooo that I really couldn't imagine it any other way. It's got your weirdo drawings, snippets of "deep" thoughts, pain, angst, etc. etc. etc. (LB)
3708 Bloomingdale / Valparaiso, IN 46383

FIRST FAILURE #4 / $5 ppd
8 1/2 x 11 - offset - 40 pgs
Fat Aussie straight edge hardcore zine with enough punk rock attitude. This comes with a comp 7" of new Antipodean hardcore, so is especially worth checking out. It's all packed together cut and paste style, with scene rants, band interviews and music reviews. My only problem with it is that the lyrics of one of the bands on the seven inch, Avo, seem blatantly homophobic. They won't care for my opinion, since if you don't like them, you're obviously just a 'PC fag.' In his interview, the editor touches on the subject briefly, but doesn't call them on it. However, one of the other bands has a blatantly anti-homophobia song, so I guess it balances out in the end. Good zine though. (AM)
2 Megalong Crescent / Campbelltown, NSW / 2560 / Australia

FRACTURE #7 / 5 IRCs
7 3/4 x 11 - offset - 72 pgs
I just picked this up right before I gotta take off so I'm afraid I don't

have time to thoroughly go over it. Every review I've seen of this has been good, and I can see why, it's one of the best free (in person) zines I've seen. There are a ton of columns on various subjects, with some writers I'm excited to read like Sean of Wat Tyler and our own Icki. The interviews are well done, with the Queers, US Bombs, Red Monkey and Gameface. There are a ton of reviews and ads. I look forward to reading this on the plane, cheers ya Welsh bastards! (ha ha) (JM)

PO Box 623 / Cardiff / CF3 9ZA / Wales / UK

FREE REFILLS #5 / $1
8 1/2 x 11 - offset - 48 pgs

Ugh. This zine tries to be clever but fails miserably. It is the usual columns, reviews and band interviews zine. Some of the bands featured are Bouncing Souls, Queers and Atom and His Package. There is also a non-eventful road trip diary and an article about how corporations are bad (really?). The only thing I enjoyed in this zine is when the editor shows what a lame-o he is by ripping some poor 14 year old kid a new a-hole because the kid had the misfortune of having Free Refills as his band's name. The kid says in his email that he and his friends will boycott the zine. The kid can't be that dumb I guess. (DS)

20 Mountain Ridge Dr / Oxford, NJ 07863

FREEDOM ZINE Spring 99 / $2 ppd
8 1/2 x 5 1/2 - copied - 44 pgs

The fact that this zine is from Hawaii is probably the most interesting thing about it. Hearing Steven talk about the scene out there in the tropical state was interesting, hearing how Less Than Jake aren't really sell outs cause they sell their shit for five dollars on the Warped tour wasn't. (SS)

46-365 Kahutripa St / Kaneothe, HI 96744

GENERATION LATEX #7 / $1 ppd
5 1/2 x 81/2 - copied - 32 pgs

I liked the small differences in this zine. The author includes some of his political artwork and interviews with people you don't always see; a performance art band (Global Village Idiots) and a friend who does video art. Not much music here. I liked the tone, although it does veer a little close to poetry now and then. (GF)

70 Victoria Blvd / Kenmore, NY 14217

GULLIBLE #17 / $1 or stamps
5 1/2 x 8 1/2 - copied - 28 pgs

This is one of those personal zines where the writer tells you every detail of their life - even the ones you wish they wouldn't. This was an improvement over past issues I've read, but it's been done before - weekend band trip where the van breaks down and wacky things happen, the relationship problems due to a crush on a new person, and then the van breaking down again, ad nauseum. (MD)

PO Box 4909 / Richmond, VA 23220

gullible seventeen

100 PUNKS! #7 / free (stamps)
5 1/2 x 8 1/2 - copied - 14 pgs

A brief and standard music zine based in S.F. There's some show reviews, music reviews, news, a write-up about the Jaks skate team, a Loudmouths interview and that's it. Not too much goin' on here, but it's free. (NF)

PO Box 420865, San Francisco CA 94142-0865

and i don't know if it's all of this sugar and caffeine and adrenaline that makes us so fucking excited and spontaneous these days - because i'd really hate to attribute all of that to our happiness and creativity. i don't want to make it seem like the effort and inspiration is something it's not, but really - this is what it is to be young and alive and ready to take on the world. i'm twenty-two years old now,

IN ABANDON 4

A DOCUMENTARY

and still trying to hold onto everything that's ever meant anything to me. the southern humidity and the handwritten letters and the summer time, late night conversations. the laughter and the friendships.- nothing means more to me. the notebooks and receipts and faded photographs. all of those scraps of paper that capture a moment and memories. youth and energy and the 3am revolution - it's all i have left.

and in the end, we're nothing more than broken children, attempting to rebuild our selves and finding that comfort in each other, more than anywhere else. we're tearing it down and turning our backs onto that spoonfed version of happiness. throwing it all away. we're rebuild ing and creating amazing things now - making all of our past accomplishments look like shit in comparison. like nothing at all. that's what it is to be young and alive - always crazy and excited and spontaneous. always wide-eyed and smiling. it's time to take on the world.

and in the end, we're nothing more than broken children, attempt ing to rebuild our selves.

*there's no stopping us now.

IMPACT PRESS #29 / $2 or 4 stamps
8 1/2 x 11 - printed - 48 pgs

You know how you giggle when you hear Clinton referred to as a leftist because clearly the spectrum of left and right is so obviously seen as options within the right...Well this mag is a little bit more left of that. With Chomsky in hand, Impact Press rages on about; rebellion by not standing for the star spangled banner, new politics (as defined by Jesse Ventura and Dennis Archer ???!!!), how the death penalty is kinda wrong, and naturally about how ridiculous that Jerry Falwell character is. Anyway, if you will not miss out on the stock Fat records ads, or some micro-record reviews, or the incisive political commentary, then give this a pass. (AR)

10151 University Blvd #151 / Orlando, FL 32817

IN ABANDON #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 72 pgs

A drawing of children playing on the front, lots of sentences that start with the word "and", frequent use of the word "kid", yep you guessed it, this is one big emo zine. But it's good, in fact it's one of the best I've read in a while. Good travel stories, great layout, thoughts of love and being young and other emotional writing. If you like emo zines, I think you'll like this one. (CR)

PO Box 82192 / Tampa, FL 33682

IN EFFECT #12 / $3 US, $6 world
8 1/2 x 11 - newsprint - 132 pgs

This is awesome. If you were dragged into the nineties hardcore scene kicking and screaming, then this is the magazine for you. It is huge, high quality and obsessive over the NYHC scene of yesteryear. Judging by the interviews, it hasn't gone very far, since both Underdog and Vision are there. There is a great discussion on the best NYHC records of all time (one which I largely agree with). And the record reviews...They are fucking fantastic. Well thought out, articulate and willing to put a beating to the product that deserves it. Excellent. (AR)

PO Box 710060 / Laguardia Airport Station / Flushing, NY 11371-0060

JOHNNY CAN'T READ #5 / $1 + stamp
8 1/2 x 11 - copied - 22 pgs

This is a nice one. It has lots of reviews - zines, records, movies. Interviews with Jen Angel and Daniel Richler, who is an author and hosts some shows on Canadian television. The latter was particularly good.

Also articles on sticking it to the man while working at Kinko's, wrestling and a good "music and zine news" section, which was up to date and informative. Good resource. Trades ok. (MJ)
PO Box 20105 / Green Acres PO / Thunder Bay, ON / / P7E 6P2 / Canada

KOEK RAND
92

KICK IN THE BALLS #4 / $3 ppd or trade
5 1/2 x 8 1/2 - copied - 32 pgs
Jesus Christ, I only turned my back for a minute and Dave knocks another issue in off the post. More footie-tinged punk, or is that punk-tinged footie? I suppose it depends on the day of the week. Anyway, this issue had tons of music shit, including interviews with the Subhumans, Distortion, Bladder Bladder Bladder, Violent Affray as well as GMM Records. A bit less on the football side of things this time, there's even an anti-football column!?! Still, as I write this, Arsenal have just been beaten by Leeds and it looks like Man United are a certainty for the Premiership, so maybe that'll provide fuel for the fire next issue. (AM)
Dave / 40 Grafton Court / Canning Circus / Nottingham / NG7 3GH / UK

KOEKRAND #93 / $3?
5 x 8 - offset - 28 pgs - Dutch
This is a great-looking, positive little zine. It has the community spirit of many of its Dutch counterparts, plus an attractive, concise layout that doesn't come off sterile. Inside, reviews of video, records, zines and so forth. It looks like the zines reviewed are all Dutch, which prevents the spread-too-thin effect of some pan-European fanzines. This is not as true of the music reviewed. Still, good stuff. #93? That's a lot of *Koekrand*! (AC)
Johan van Leeuwen / Laan van Berlioz 6 / 2151 GR Niuew Vennep / Netherlands

LIBERATE THE OBSESSED #13 / $3
5 1/2 x 8 1/2 - copied - 40 pgs
I like this "journal". It has that voice in the wilderness feel to it that is always nice, but there is something about the author that seems a bit broken and that translates well to paper. Within are reasoned and fairly rambling essays about individualism, anarchism, Lysander Spooner and life. There is a reprint from the Boston Anarchist Drinking Brigade who produce great stuff. The attitude and spirit in this project are totally worthwhile, support it. My only hesitation is that Craig going to school and internalizing it's values may ruin a free spirit, but not yet. (AR)
PO Box 105 / Mission, SD 57555-0105

MAYBE #29 / $1
This issue follows the editor from CA to the east coast back to CA. On the east cost she was a camp counselor. While back on the west coast she was unemployed and seems to be enjoying it.
Shosh Cohen / 2172 Blake St #9 / Berkeley, CA 94704

MISS UNDERSTOOD #6 / free
5 1/2 x 8 1/2 - copied - 16 pgs
A painful high school zine, it's got that adolescent taking everything so seriously thing going on. Lots of angst. Also has a lot about God and prayers, Christian stuff and journal writing. Some of the writing is so over the top, it's unreal. I think this is a case of you get what you pay for. (MJ)
Sarah / 698 Meadowview Dr / Sherwood Park AB / T8H 1G1 / Canada

$1
issue
6
PTBH
IF YOU'RE NOT SPITTING
YOU'RE SAYING IT WRONG!

IN THIS ISSUE: The journey from Alaska to Florida, the super-duper bike trip of the century, & a Hollywood experience that will leave you dumb founded (or just dumb

MUTANT RENEGADE ZINE #10 / $2 ppd
8 1/2 x 11 – newsprint – 48 pgs
This was a very fun magazine to read, especially because I could sympathize with the editor. He lost his whole issue on a computer, and my 'puter was recently afflicted with the Chernobyl virus. I feel your pain, brother. Anyway, the range of coverage is pretty standard, but I like the fact that he can cover bands like Raw Power, as well as the Goo Goo Dolls. I don't care for the latter, but I admire his versatility. It's worth getting just for the interview with one of the creators of the Moog. (RD)
PO Box 3445 / Dayton, OH 45401

A PUNK KID WALKS INTO A BAR...
(get it?)
issue number (lucky) Thirteen/Free in person/One Dollar elsewhere (unless I say so)
Thissue:
(wow, interviews!)
AT THE DRIVE-IN
ALKALINE TRIO
MIKE MARONNA
plus EVEN MORE of the usual crap than usual amounting to an unprecedented
48 PAGES!!!
WA-PANG!
GOT PUS?
ARMADILLO 99

N-TRRAIN no number / trade
8 1/2 x 11 - copied - 88 pgs
This is a weird collection of comics, most of which were drawn over a three year period by Jon Nat-Rrain, and I still don't know what I think about it. The drawings are good and edge on surrealism. The stories focus on religion and female body image, but some of the terminology came across

as inadvertently racist or sexist, which I don't think it was meant to be. I would call former New Kid Donny Wahlberg a loser, though, not a 'wigger.' A lot of care went into this, and it's really fucking weird, but I'm not sure if that's good or bad. (BC)
3419 VA Beach Blvd #217 / VA Beach, VA 23452

O.J. KILLED ELVIS #3 / $1
8 1/2 x 5 1/2 - copied - 28 pgs
The writing in *O.J. Killed Elvis*, all by Mike Croft, reminds me of my friend Ian. They're both freshman in small colleges who hang out with friends, love their cars and do some punk rock stuff. The cover states, 'no ads or reviews cuz they suck' and the interviews with FYP, Atom and His Package and Tim of Mutant Pop are limited to 5 questions á la The Daily Show. Also stories on pizza, the mafia and animé. I liked it. (BC)
123 Shady Hill Rd / Apalachin, NY 13732-3914

Scaryfire
SAVAGE MALIGNANT
COSMIC PSYCHOS
THE DRAGS
SMELL MY FARTS
JACK SAINTS
DAYLIGHT LOVERS
STEVE McQUEENS
MUD CITY MANGLERS
BASEBALL FURIES

OX #34 / $5
8 1/2 x 12 - printed - 132 pgs - German
This issue of OX is super-professional as usual, with all-over-the-board interviews with Agnostic Front, Blondie, Sick Of It All, Turbonegro, Nashville Pussy, and many more. Though I have heard way, way too much recently about all of those bands, and so have no interest in reading any more, *OX* is still a stocky, detailed, meticulous and supportive guide to international punk from a German perspective. The zine often flirts with the mainstream (see bands above, plus Cargo Records, etc.) which tends to dampen my interest, but once again, this is a loyal, steadfast companion for the German punk, with reviews and features of the spoken, witnessed, written, recorded, and overheard facets of punk music. Astonishingly complete and well-done. The CD this time around has the Loudmouths, Hard-Ons, the Dickies, and more. (AC)
PO Box 143445 / 45264 Essen / Germany

PARAFERNALIA DEL SUBSUELO #7 / free
8 1/2 x 11 - offset - 8 pgs - Spanish
This is a fairly short bulletin of political and musical events in Peru, but also includes other fanzine ingredients, like interviews with La Sangre Di Alicia, Plan 9, and Poison Ivvy, and a few brief but relevant columns. The interviews don't precisely reflect the attitude of the zine, which seems to be anarchist and is certainly anti-government. (AC)
Apartado / Postal 330062 / Peru

PLASTIC BOMB #26 / $7
11 x 8 1/2 - printed - 140 pgs - German
As always this zine is on the forefront of German punk. This issue includes interviews with loads of bands including Die Totenhosen and Sick Of It All. Also included are lots of ads and new record reviews. Finally, it comes with a free CD including tracks by Oi Polloi and the Kafkas. (HH)
Gustav-Freytag Str 18 / 47057 Duisburg / Germany

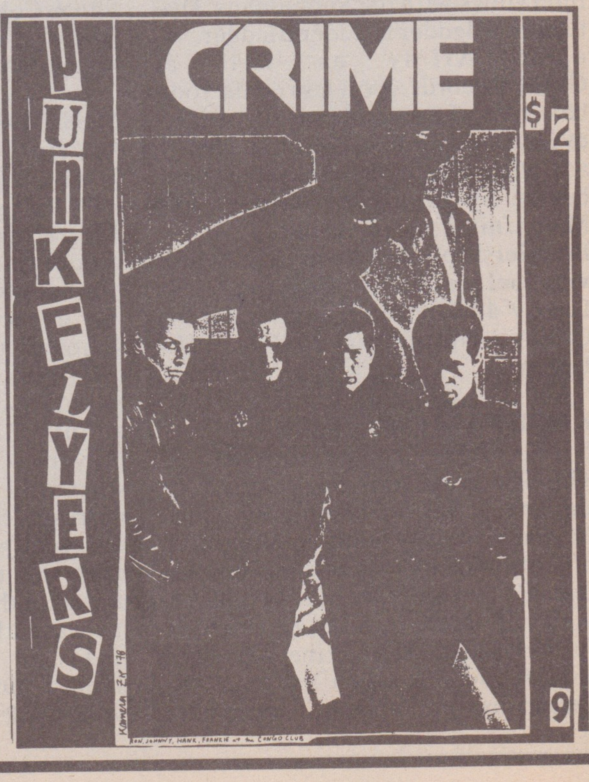
PTBH! #6 / $1
5 1/2 x 8 1/2 - copied - 56 pgs
A travel fanzine that traces three trips across the US. The usual shortcoming of fanzines like this is that they include every insignificant detail about the trip. This one goes to the opposite extreme, the writing skips through the trips without giving much detail into what happened along the way. The one exception is the bike trip from Gainesville to the Florida keys. It's a good fanzine, I just wish some of the stories went into greater depth. (CR)
309 N 6th Ave / Pensacola, FL 32501

RAG PARTY
N°20

A PUNK KID WALKS INTO A BAR #13 / $1
8 1/2 x 11 - newsprint - 48 pgs
I'm usually impressed by most people who have the ability to keep creating a zine for more than ten issues. This zine is full of personal diatribes, observations, some of it very funny, especially Dillis's column. This zine includes an article about a haunted spot in what I assume to be the writer's locale, record, show, movie reviews and interviews with Alkaline Trio, Jim from At the Drive-in and the actor Mike Maronna. Readable, straightforward and funny. (JL)
PO Box 254 / Rye, NY 10580

PUNK FLYERS #9 / $2.50 ppd
8 1/2 x 11 - copied - 12 pgs
This is two pages of live show reviews and ten copied flyers of various punk rock shows...So, if you wanna pay $2.50 for a copy of a bunch of flyers, go ahead and do it. (NF)
(no address)

QECE #9 / $2.50 + 2 stamps
5 1/2 x 8 - copied - 60 pgs
This zine schools ya in how to think,


PUNK FLYERS
CRIME
$2
Kamera Zk '78
RON, JOHNNY, HANK, FRANKIE at the CONGO CLUB
9

or more accurately how to question critically, through examples and anecdotes which are witty and funny and relevant. There's an interview with the organizers of a diy music fest, and the rest is mostly the editor's ideas on how to get a clearer picture of what's really going on. My only critiques of this are stylistic, like I wanna see more swearing, not less, or a less-sterile layout; but also I am stoked on the pro-vegan message. Overall this is really good, and you'd be wise to check it out. (JM)
406 Main St #3C / Collegeville, PA 19426

RAS PARTY #20 / $2
5 x 4 - copied - 48 pgs - French
There is lots of history, gossip and band names in this small zine, plus some record reviews. Lots of easy fun reading in this one. (HH)
Small Budget / BP No 07 / 78 110 Le Vesinet / France

REGLAR WIGLAR #12 / $2
8 1/2 x 11 - newsprint - 50 pgs
This wasn't bad, but parts were rather contrived attempts at Gonzo journalism. Some worked better than others. Most of it was pretty entertaining, like a letter from McDonald's concerning the McRib sandwich, the Van Halen concert, psychological screening for jobs and a review of Nothingness. Unfortunately it had these waste of paper advertisement cards strewn throughout, just like glossy magazines, except they were little xeroxes to fall out and annoy me. I don't need little pieces of shit to fall on me and make a mess. I get Newsweek for that. Other than that, and the drug references I didn't really get, I liked the zine, and it's end comic Meg. (BC)
PO Box 578174 / Chicago, IL 60657

ROCKTOBER #24 / $3 ppd
8 1/2 x 11 - offset - 68 pgs
Pretty good mix of comics, music, kitsch (see the piece on Strawberry Shortcake...yikes!!!) and reviews. Great interviews on little known blues diva Sugar Pie Desanto and all too well known Vanilla Ice, plus an interesting article on Wix records (obscure rockabilly label). Worth it for the aforementioned Strawberry Shortcake bit alone (one of those weird collector obsessions that I will-ie understand). (KC)
1507 E. 53rd Street #617 / Chicago, IL 60615

ROUND PEG IN A SQUARE WORLD #1 / $1
5 1/2 x 8 1/2 - copied- 28 pgs
Of the many high school zines I've had the displeasure of reading, this is one of the better ones. The layout is a bit sloppy and a lot of the writing is just recopies of other articles and flyers, but the stuff that he does write himself is pretty good. It avoids the usual teen trap of overly pretentious and obnoxious writing. If he starts writing more of the stuff himself, this could become a pretty decent zine. (CR)
Tom Guest / 48 Camino Alto / Millbrae, CA 94030

Roctober
$3.
#24

SCARYFIRE spring '99 / $2.50 ppd
5 x 8 1/2 - copied - 32 pgs
Well holy fuckin shit! Dale was a one time contributor to MRR. Wow!...Um, this sucks! It's just reviews and some boring interviews with the likes of Baseball Furies, Mud City Manglers, Jack Saints, The Drags and more. I think this blows. $2.50? Yikes! (NF)
816 Bancroft / Port Heron, MI 48060

SCARY SHEEP #2 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 48 pgs
This is a fairly fun read. Youthful enthusiasm is the order of the day here, with the emphasis in pop-punk - Discount, the Queers, the Parasites, One Car Pile Up and Skimmer are the musical guests. There's a cool section called "Before We Were Punk," where you learn that just about every person involved with the zine got into punk with Green Day. Fair enough, we all start somewhere. I especially enjoyed the music reviews, which were apparently done with a fully intact sense of humor. Nice one. (AM)
Paul / 7 Croft Ave / Orrell / Wigan / WN5 8TW / UK

SHARKPOOL #3 / $3 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
Sharkpool is my zine of the month. I'm really into it. Smart, funny, down to earth music zine. Interviews with The Marshes, Swinging Utters and a fascinating one with Rock Bitch - who are some pretty interesting folks. Articles about wrestling, fighting, whether or not to alphabetize your records (I vote yes) and lots of reviews. Also a pretty disturbing story about Richey from the Manics. Feminist is not "the f-word" here. So bundle up your hard earned

money and send off for this. Trades ok. (MJ)
PO Box 208 / Nottingham
NG7 6EN / UK

SHUT YOUR FUCKING MOUTH #1 / free
8 1/2 x 11 - copied - 44 pgs
Lotsa columns devoted to issues facing the punk/ hardcore community. The most interesting were the ones that added diversity to the zine —one was written by a Christian and one by a pro-life guy. Although I (and the editor) don't agree with these people, it was cool to hear what they had to say. The other columns were typical and pretty boring. And no staples = no lovin'! (LB)
102 E 19th St #112 /
Minneapolis, MN 55403

THE SISYPHUS OF FIFTH AVENUE #1 / $3 ppd
8 1/2 x 7 - copied - 30 pgs
Rather than a zine, this is more like a mini-novel. It's the story of a guy working at his job and his relationship with a sad, crazy co-worker. The illustrations, which look kind of like woodcuts, are done by Ian Lyman, so you might be familiar with his style. They are really nice and add a lot of emotion to this project. (MJ)
Migraine / PO Box 673 / Portland, OR 97207

SKATE PUNK #2 / $1
8 1/2 x 5 1/2 - copied - 36 pgs
Guess what this is about? Plus interviews with a bunch of bands from last year's Warped Tour. A reader survey, just like the ones in *Seventeen* and *YM*, has a category for [best] Female Vocals, which unlike the other categories, like Male Vocals, has no nominations "because we think all girl singers sound the same. If you think somebody should definately [sic] win in this category, send their [sic] name on in!" I think that some little boys should definitely be sterilized because of the irreversible affects of patriarchy on them. I also think a masturbating monkey could gizz out better nominations for Best Male Vocals than they guys from Pulley, Unwritten Law, the Mighty Mighty Bosstones, Sublime and Less Than Jake. Then there's a stupid article about how it's 'natural' to eat meat and, therefore, logical. Hopefully this guy will fall off his skateboard and be unable to write this crap. (BC)
Alex / 3115 Foothill Blvd #M 182 / La Crescenta, CA 91214

Straight Force #4 $2.00
In My Eyes, John McKaig
Proclamation, plus talking trash.
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SKINNY TIRES AND ALL $2 ppd
8 1/2 x 5 1/2 - copied - 56 pgs
This isn't really a zine, it's more like a novella about a group of punkers riding their bikes from Gainesville Florida to Key West. It's subtitled "The true story of 6 punk kids, 21 flat tires, 1,026 miles, a UFO and a supreme being", and that had me worried that this was going to suck. Luckily, there is really very little talk of UFOs or supreme beings in this and a whole lot of talk about what sure sounded like a wonderful trip. This really is better than most travel zines you read, so if that's your bag, go for it. (SS)
Ryan / 309 N 6th Ave / Pensacola, FL 32501

SLUG & LETTUCE #58 / 55¢
11 x 14 - newsprint - 12 pgs
Needing no introduction, another contribution from Christine Boart. The front page contains a long personal rant that resonates...Inside is the usual assortment of columns, zine and record reviews, but of an unusually high quality. I would recommend a subscription. (AR)
PO Box 26632 / Richmond, VA 23261

SPANK #26 / $3 ppd
8 1/2 x 11 - offset - 56 pgs
I don't thing I have seen so many reviews in a long time. Almost half of this zine is zine, record and 7" reviews. The rest of the zine has columns and interviews with Anti-Flag, Bluetip and Jimmy Eat World. I like the interviews with the record labels Empty and Endearing Records the best. (DS)
1004 Rose Ave / Des Moines, IA 50315-3000

SPIDER STOMPIN' #3 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
I am a sucker for a road trip zine, and this one did not disappoint. This is a zine about three west coast sisters who fly to New York, visit some relatives, then rent a car and drive to Florida to see their grandma. The trip is mostly narrated by Lily, but her two sisters do get to write a bit. This zine made me want to take a road trip to the south and eat some scattered, smothered and covered hash browns and visit junk shops. The zine is filled with tons of photos so you feel like you are along for the ride. All that trav-

elin' and for only a $1! (DS)
Lily Boe / 1608 Cedar St / Berkeley, CA 94703

STRAIGHT FORCE #4 / $2
8 1/2 x 11 - offset - 80 pgs
More a regular music punk mag. Columns, reviews and interviews; In My Eyes, Proclamation. This is a straight edge type thing, but doesn't come off asbeing annoying or anything (I mean, didn't alienate me). (GF)
PO Box 200069 / Boston, MA 02120

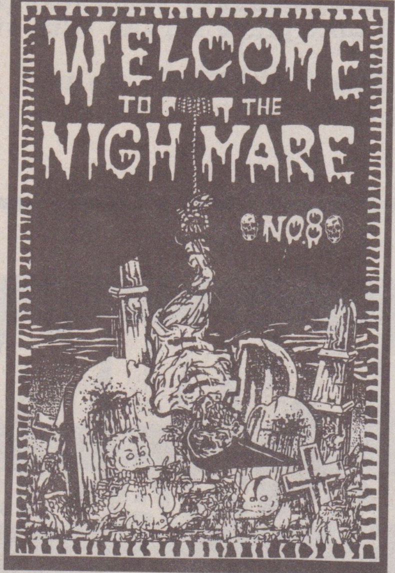
TEENAGE GENOCIDE #3 / 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
This zine is done by a high school freshman and has got lotsa columns on various things, as well as interviews with Oblivion, Supersleuth and the Wayouts. Being a dumbass, I preferred the really stupid columns that were about stuff like the Chipmunks and Will Smith. Props to *Teenage Genocide* for being a decent high school zine. (LB)
John Meeham / 4633 Sterling Rd / Downers Grove, IL 60515

THE THING #202 / $5
8 1/2 x 11 - glossy - 68 pgs
I think '50s style rock art is dumb, especially when it involves some leather clad oaf being serviced. But that's the intro to this high budget rock mag which contains tons of info on (once again) the rockabilly scene. Interviews with Deadbolt (!!!), Burnouts, Electroluxx, Plungers, etc, some show reviews and that smell of glossy paper and ink (but none on your hands). (AR)
133-5 Papagou Ave / 15773, Zpgrafou / Athens / Greece

TIGHT PANTS #5 / 2 stamps
5 1/2 x 8 1/2 - copied - 50 pgs
Lots of fun. Mostly weird articles about the origins of cereal (Mr. Kellogg and his weird medical practices!) The story of the author's doomed childhood pets and a touching piece on why the Donnas suck now that that guy stopped writing their Ramones songs. I really liked the personality here and plowed right through this. (GF)

2208 North 72 St / Wauwatosa, WI 53213-1808

THE TROUBLE WITH NORMAL #39 / $1 + stamps
5 1/2 x 8 1/2 - copied - 56 pgs
This is the best issue of TTWN I've seen. Some of the boring stuff from past issues, like the reviews of indie rock shows, continues in this issue, but two of the interviews in here really stand out. First is the mostly-female band Idgie (St. Louis), who talk about their lyrics—feminist, pro-queer type stuff—and also there's an e-mail chat with Rita who does *Terrorist* zine, covering these same subjects in more depth. The editor also writes about gender roles and death. If the interviews sound good, be sure to pick this up. (JM)
PO Box 329 / Columbia, MO 65205-0329



UNDER THE VOLCANO #49 / $2
8 1/2 x 11 - offset - 72 pgs
This zine has been around for eons it seems but this is my first time reading it. Even though it covered music I am not really into, I still read the whole thing cover to cover. This is a quality zine. This issue had interviews with the Lunachicks, Sick Of It All and South Paw. It has a reprint of "The Current Bombings" by Noam Chomsky (which was also in MRR #193) and interesting columnists. One of them talks about how record reviewers get too many records to review them properly. I agree with him, but I thought UTV's record reviews were more detailed and longer that other zines of its ilk. (DS)
PO Box 236 / Nesconset, NY 11767

WAR CRIME #11 / $2 ppd
8 1/2 X 11 - newsprint - 64 pgs
A serious political journal with info on Mumia's case, an interview with Kathleen Henna (that could have been more challenging), labor news, animal rights, war crimes tribunal in Bosnia and lots of reviews. Also a list of prisoner (animal rights) contacts. Very earnest and obviously lots of work goes into this. (MJ)

c/o Mike / PO Box 2741 / Tucson, AZ 85702

WELCOME TO THE NIGHTMARE # 8 / $1
5 1/2 x 8 1/2 - copied - 36 pgs
The great thing about doing zine reviews is that you get to see the inside of other worlds (read: countercultures), the lousy thing is that most are dumb. Herein is a journey into the nether worlds of the psychobilly, where there is drinking, loud rock and roll, an interest in the gruesome and (uhhh) chicks. Sounds pretty alternative doesn't it. (AR)
1840 41st Ave #102-350 / Capitola, CA 95010

WORST #6 / $4
11 x 8 1/2 - printed - 28 pgs - French
Great color photo of the No-Talents on the cover and an even better color photo of another band on the back page. Totally cool! There are interviews with The No-Talents, Dropkick Murphays, Shocktroops, Agnostic Front, The Generators plus others. There are also plenty of ads and record reviews. (HH)
Pavemusik / BP 5195 / 57075 Metz / France

ZORRY FOR THE DECAY #1 / $1
8 1/2 x 11 - copied - 4 pgs
This is just a newsletter for people concerned about the fate of "Knives and Forks" or "Elefantboy" zines. It's concern is to update you on the active labels and bands in the St. Petersburg area, to interview "Cause for Effect" and to justify hating the dj (although there is no mention of hanging him). (AR)
Dmitrij Ivanov / PO Box 30 / St Petersburg - 9 / 195009 / Russia

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Little cartoon book about a blob - it's cute and amusing.
Migraine Mailorder / PO Box 55462 / Atlanta, GA 30308

Q.U.E.E.R. #3 / $1 ppd
Voluptuous Horror of Karen Black, porn star Jim Buck, tranny paper dolls, reviews.
PO Box 52812 / New Orleans, LA 70152-2812

SMELL OF DEAD FISH #55 / $1 + stamps
Personal zine that rambles, along with some poetry and reviews.
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Epicenter Zone in San Francisco will close its doors this month. The decision, a painful one to reach, was made by the volunteers at a meeting on May 6th, and comes at the end of a prolonged period of reduced business. The low sales are the result of dwindling stock, poor location, and an increase in the amount of competition in the city. It was also felt that the store was no longer filling the objectives behind opening in the first place. A large change has occured in our scene in the last nine years—unfortunately the increased accessability of punk music has meant less and less business for the store. This irony has left Epicenter with an insufficient core of customers, and therefore it is no longer financially viable.

A more detailed account of the whys and wherefores of the space's decline will be in next month's issue. For now we would like to thank everyone who has helped us over the past decade.

A close-out sale will start in the first week of this month, and a closing event of some sort (a wake, if you will) will take place on the 12th of June.

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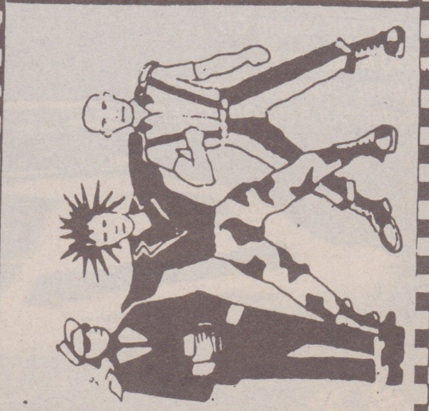

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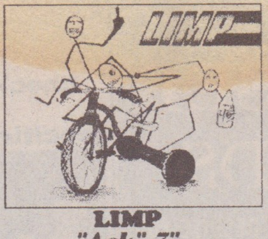

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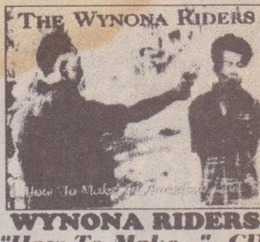

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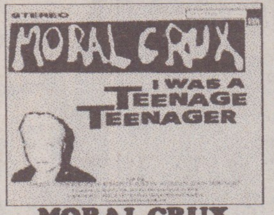
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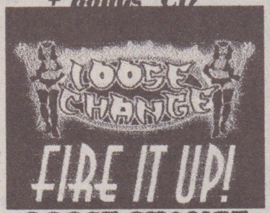

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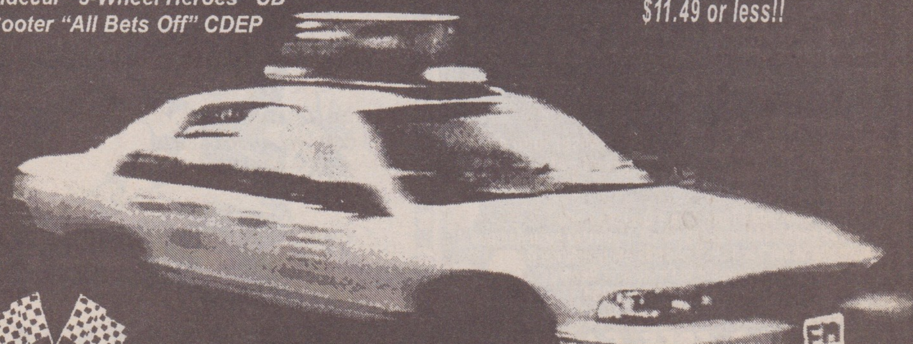

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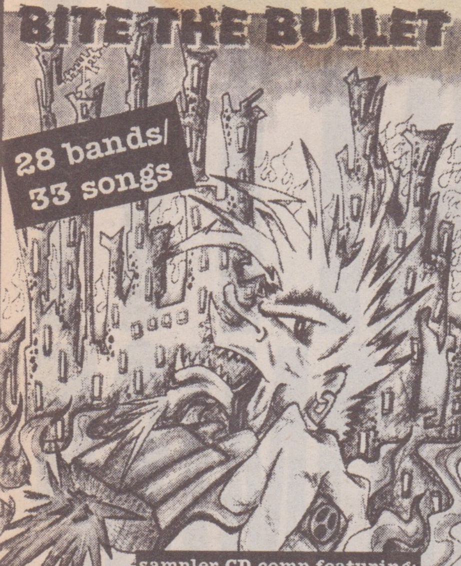

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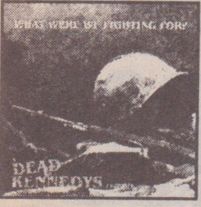

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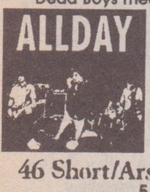

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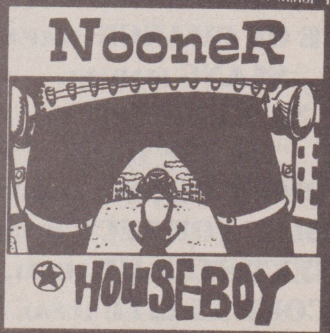

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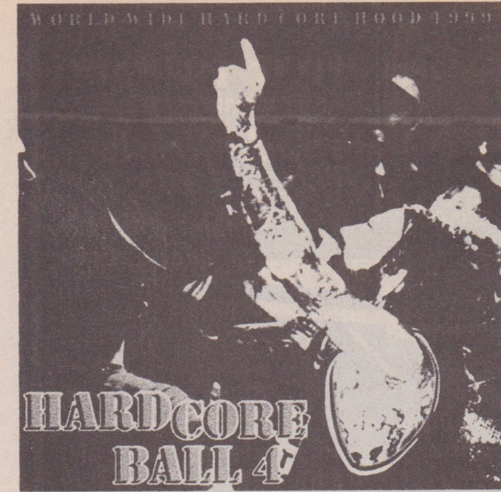
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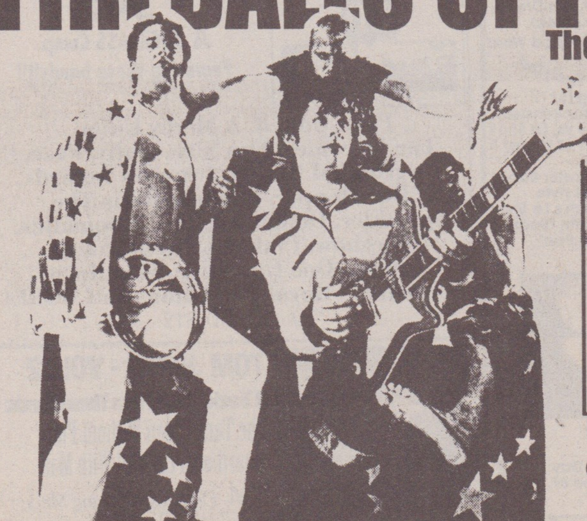

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Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

PUNK/MOD RECORDS FOR SALE, +2000 items, '77-'85, European, American, etc... 7"s and Lps, Killed By Death / Back To Front / Bloodstains Across Stuff, oi, hardcore, anarcho, mod, power pop: Guilty Razors, The Kids, Electrochoc, Sema 4, Big Boys, DDT, Bellevue, Raxola, Rude Kids, Nasty Facts...for list: send 2 irc's or 2$: N.Verbanck, B.P.13, 66320 Marquianes, France. P.S. trades welcome too...

WORLDWIDE PUNKROCK for sale. 2000 items: 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed By Death, Back To Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $2 for complete list to: Ingo Eitelbach, PO Box 1319, 23833 Bad Oldesloe, GERMANY. Fax: +49-4531-67733 (Tel: 67438). Email: 101603.2202@compuserve.com http://ourworld.compuserve.com/homepages/IngoE

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WANTED: NIRVANA. Will pay: 'love buzz' 7" $200. 'molly's lips' 7" $40. 'Bleach' lp (color vinyl) $40. 'Bleach' lp (aussie color vinyl) $50. 'here she comes' 7" $30. 'Bleach' (us lp + poster) $60. Many more, please offer any rare nirvana item!! Will give higher prices in trade! 2 IRC's / 2 US$ for list. 1500+ rare punk / KBD, hardcore items. N. Verbanck / BP 13 / 66320 Marquixanes / France (sale/trade).

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PUNKS BEFORE PROFITS issue #3/4 is out now so send $2 ppd send your tapes cd's /7" for review. Bands get in touch for shows in the western NY call 716-373-4478. Ask for Ryan. Also get in touch about ad rates. 1/4 pg $5, 1/2 pg $10 full pg $20. Anything smaller send a couple of bucks. Send to 115 Stowell Ave., Olean, NY 14760.

IRRITABLE, UPRISING, CUMSTAIN, please sell me these records, The Cramps, Nazibilly Werewoelfen, This is Pop, Cramped for Space, Beyond the Valley of the Cramps, Live At Hairy's Bar, 1976 Demo Session/ The Sloths, These Pussy's Can Do The Dog, Werewolf in my Pocket, A Date With The Cramps, Demons of the Swamp Vol.2, Rock This Dump, Stay Sick Turn Blue. Rob Frishkoff, 502 Minor Ave N #6, Seattle, WA 98109/ call 206-748-0874

FOR SALE: SCREAM-Still Screaming 12", Born Against-Eulogy 7", Minuteflag 12", Septic Death-Now That I Have Your Attention...12", Econochrist/ Detonators 7", MITB/Pink Turds 7", Cap'n Jazz 12", Jawbreaker/Jawbox 7", Spazz-Dwarf Jester Rising 12", Citizen's Arrest flexi- and more! Write for catalog: J. Sherno 5000 Atlantic View, St. Augustine FL 32084

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NOBODY'S HEROES- "Kill Tomorrow," 4-song 7" available through BHB Records and mailorder. Send $3.00 cash ppd to: 10 Liam Ln, Centerville, MA 02632. Or send a stamp for full catalogue. Also available through Cyclone Rec, Fan Attic Rec, Mr. Clean, DIM Rec, etc. Also be on the lookout for 10 song punk compilation on BHB Records out in a couple of months.

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RARE VIDEOS - Plasmatics, G.G. Allin, Kiss, Impotent Sea Snakes, N.Y. Dolls, Dead Boys, Rebel Rebel, Usual Suspects (Steve Jones '98), Hanoi Rocks, Bad Finger, Guns and Roses, Sigue Sigue Sputnik, Pamela Anderson Porno, etc. $13 for 2 hrs - for list - ftwrec@ix.netcom or FTW Filmworks 7510 Sunset Blvd. #174, Hollywood, CA 90046.

MAXIMUMROCKNROLL music classifieds

MAJOR VOIVOD collector seeks audio/video concerts from around the world. Desperately after 1995-96 Italy/Prague live shows and Marquee Club, London, UK 6/12/93, Dynamo Festival 96-97, European 'Phobos' 1997 tour shows, Sorel Quebec 1985, Czech Republic '98, Santa Monica California 12/16/89 (1st night), Toronto Canada 8/24/94 (Eric Forrest debut), 'Outer Limits' Canadian/US tours as well. No rip-offs/nazis! Your list gets mine: Terrance, 3115 Overcross Drive, Houston, TX 77045-3648 USA.

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MAXIMUMROCKNROLL classifieds

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GREETINGS, I'M Nathan Scalf. A prisoner, but no sexual or violent offender, and will be released in September. I'm 23, white, intelligent, communicative, non-judgemental, and a capricorn. Seek pen-pals and shall endeavor to answer all responses. Forward letters to Nathan Scalf #942778, 1946 W. U.S. 40, Greencastle, IN 46135.

ARE THERE N-E BI-BOYS DOWN IN FLORIDUH? I know that you exist. I'm a straight 18 yr. old girl who is moving down in August and I want to know sum more people than who I am moving down with. Pleeze write to: Allison/ 21 Caya Ave./ West Hartford, CT 06110

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FEMALE, 22, looking for pen-pals with low expectations. Into: growing veggies, trailer life, punk/HC, pornography, eating pills, and spoiling my lovemaster/sado cat. If interested please write to: Heather, 715 Jones Rd., Jacksonville, FL., 32220.

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WWW.COTWR.COM has released the new Rocky Horror tribute! site has MP3's, free classifieds, webboard, and other things.

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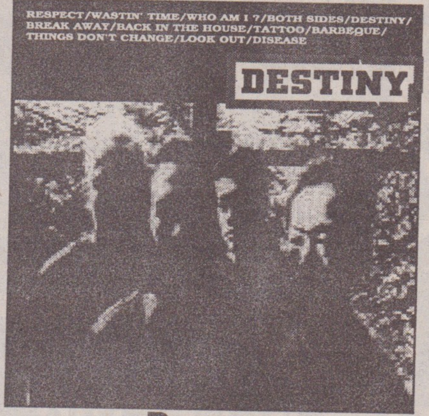
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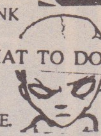

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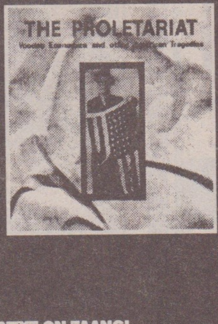

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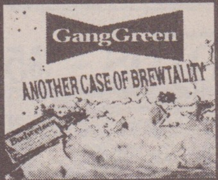

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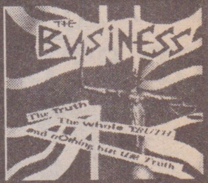

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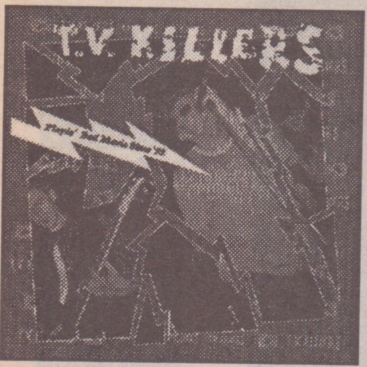

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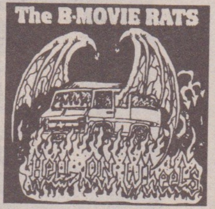

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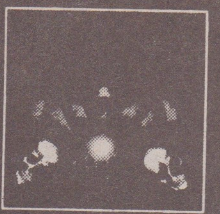

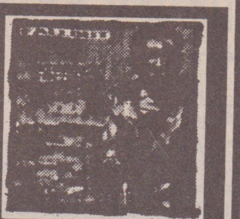

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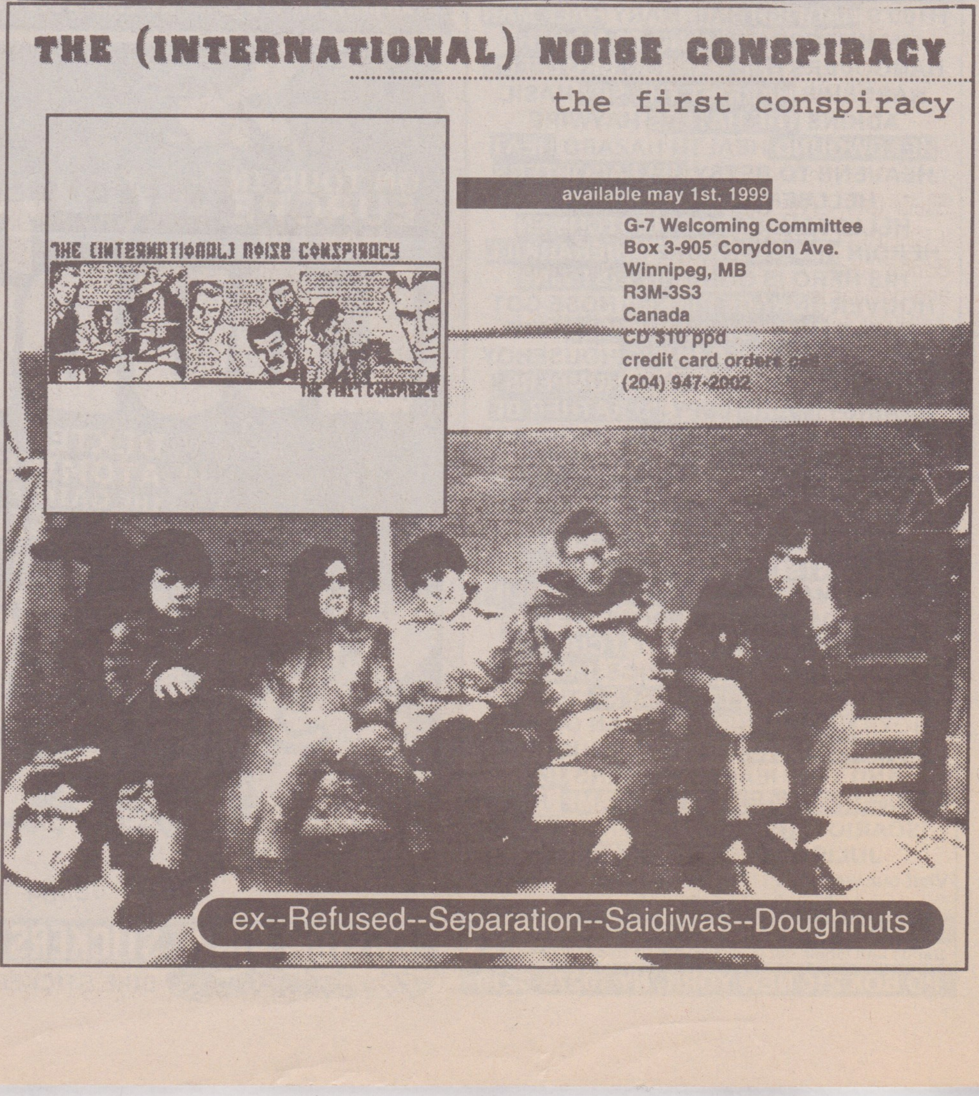

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VITAL MUSIC HOLDS OPEN HOUSES ON THE FIRST SATURDAY OF EACH MONTH

If you live in or are visiting the NYC area Vital holds open houses once a month where we pull all the records, zines, shirts patches, buttons etc out and turn the office into a store. We usually have live performances in the afternoon. Other events scheduled for June. Call, write or email for times and location.

Below is a small sampling of band and zine titles starting with **H**, **I** and **J** from our catalog of 5000+ records, CDs, patches, buttons, T-shirts, zines and more. Visit our website or write, e-mail or call for our paper catalog. Next up: **K**, **L** & (how unpredictable we are!) **M.**

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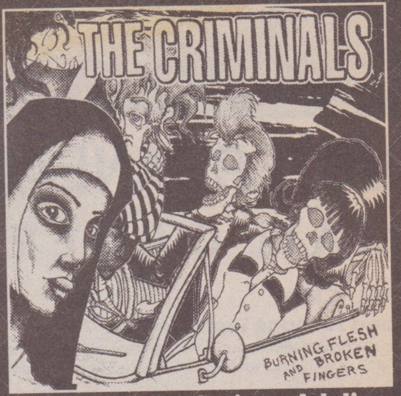
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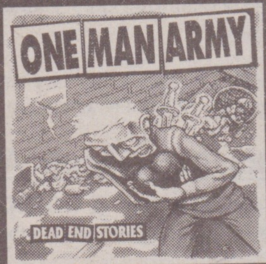

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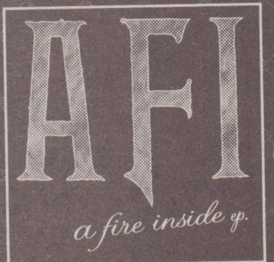

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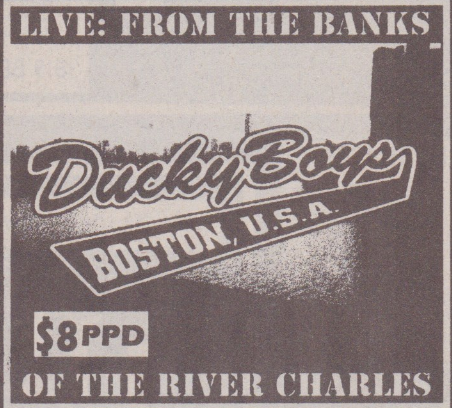

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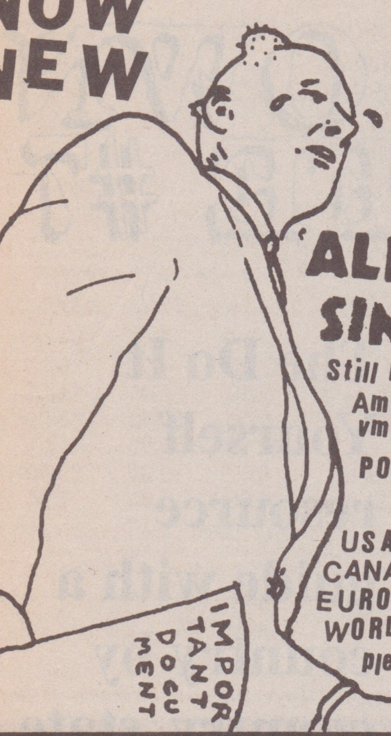

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DEATHREAT

ng completely different. So anything you
out has to be taken with a grain of salt, as far
rs in the punk scene. The rumor mentality is
l of mentality that fuels tabloids.
lso, people pointing fingers at bands sort of
nds more power then they should, because
en't pointing out people who aren't as active
t perpetuates this thing where people at shows
spectators.
**hat about the after effects of the rumor mill?
as a person from Memphis who was at the
f a "somebody said this, somebody said that"
regarding rape in HeartattaCk . What kind of
was created from something like that?**
He
live
any-
He
here
go.
One
at is
bout
like
the scene
is a whole attitude of excommunica-
someone is exposed as a rapist I don't agree
e idea that they should be excommunicated
e scene because that person is just going to go
to regular society and join another group and
e the same pattern of behavior.
**on't you think what you're saying is an exam-
ender-related crimes getting softer treatment
y racists?**
Don't think they should get a soft treatment.
**don't think anybody would let a Nazi back in
ne...**
'm not necessarily supporting these people, or
it's OK, but at the same time I don't think it
y good to take a rapist out of society and throw
a box, in a prison for 30 years and not try to...if
y are a community we should try to have ways
with situations like this and not just push
off into other elements of society. I wouldn't
support a person like that...
**o you think the scene is equipped to deal with
being rehabilitated?**
ot necessarily the scene, but those people close
erson.
don't want to encourage Nazi's or rapists or

Christian's or any other fascist people to be at our shows or actively involved in our scene.

MRR: What's going to keep Deathreat singles out of the "used" bins?

Billy: Not much! (laughter)

Ken: I see Deathreat's lyrics touching on really basic subjects but really forcefully hammering in subjects which have been sung about before. Do you agree with that?

Paul: It's true and we've been heckled pretty hard on certain subjects and the most common comes up around songs which are about war. It's strange to me that speaking out against something so horrendous, *that* can somehow be trivial, or overdone...

Todd: And people don't think war is trivial or war is cliche. War is what's cliche, not people speaking out against it.

Ken: I think it has been cliched by punk rock, not the subject matter or the intent itself.

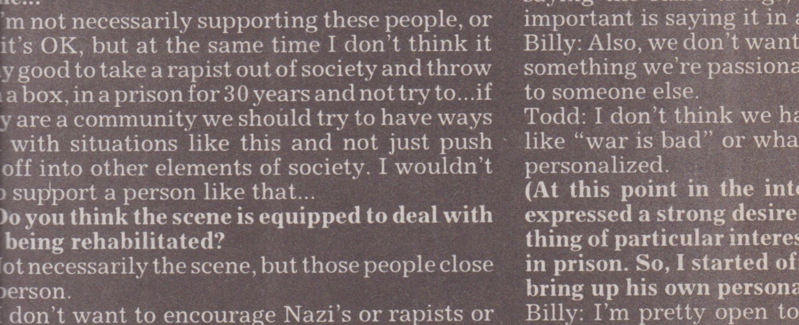
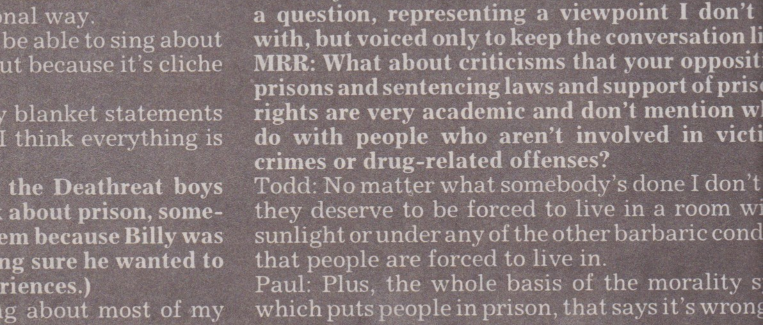
Paul: I understand what you're saying, and it's really hard because a lot of the things that make me angry are the same things that made people angry in 1982 or what made people angry in 1902. The dilemma is coming up with a different way or different angle on saying the same things, and I think for us what's important is saying it in a personal way.

Billy: Also, we don't want to not be able to sing about something we're passionate about because it's cliche to someone else.

Todd: I don't think we have any blanket statements like "war is bad" or whatever. I think everything is personalized.

(At this point in the interview the Deathreat boys expressed a strong desire to talk about prison, something of particular interest to them because Billy was in prison. So, I started off making sure he wanted to bring up his own personal experiences.)

Billy: I'm pretty open to talking about most of my experiences.

**MRR: How do lyrics of hardcore bands that su
all criminals need to be locked up, with little me
of rehabilitation, affect you, as a punk that has
in jail?**
Billy: I think it's just naivete and people just
understand what prisons are set up for and
prisoners actually go through. I don't think there
easy answer to violent crimes like rape and mu
Paul: 75% of people in prison are there for
charges. . .
Billy: The reality is that it's not violent
inals in prison, but minority pe
locked up for minor drug offenses. Pris
big busi
someone's
ing a
mo
lock
peopl
on sil
fenses
**MRR: What
you in priso**
Billy: Burgla
**MRR: Is tha
first thing p
ask you when they find out you've been in jail?**
Billy: Yeah, they're always like, "you don't mi
asking do you?"
**(Here the conversation wandered through Pau
plaining the financial connection between Te
see's governor and the company running m
Tennessee's prisons, the band's opposition to st
punishments which result in jail time which be
the companies and investors like the governor
ing for those laws, all connected to their song
mentary Course In Prison Economics." And now
a question, representing a viewpoint I don't
with, but voiced only to keep the conversation l
MRR: What about criticisms that your opposit
prisons and sentencing laws and support of pris
rights are very academic and don't mention w
do with people who aren't involved in vict
crimes or drug-related offenses?**
Todd: No matter what somebody's done I don't
they deserve to be forced to live in a room w
sunlight or under any of the other barbaric cond
that people are forced to live in.
Paul: Plus, the whole basis of the morality s
which puts people in prison, that says it's wrong